

THE
EUMORFOPOULOS
COLLECTION

R. L. HOBSON



THE GEORGE EUMORFOPOULOS COLLECTION



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THE GEORGE EUMORFOPOULOS COLLECTION

CATALOGUE

OF THE CHINESE, COREAN
AND PERSIAN POTTERY
AND PORCELAIN

By R. L. HOBSON

KEEPER OF THE DEPARTMENT OF CERAMICS
AND ETHNOGRAPHY, BRITISH MUSEUM



RED ROGERS

Volume Six

CHINESE POTTERY, COREAN AND PERSIAN WARES,
AND RECENT ADDITIONS

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PREFACE

THE last of the six ceramic volumes of this Catalogue includes the additions which Mr. Eumorfopoulos has been able to make to his Collection during the past two years. Naturally these are of great importance, and, if their inclusion has in some measure cramped the miscellaneous Chinese pottery, they certainly add distinction to the volume as a whole. They belong mainly to the early periods, and the reader will find all the general information about them that he requires in the introductory sections of Volumes I-IV.

This preface affords the opportunity to rectify some of the major mistakes which were made in previous volumes. Thus in the introduction to Vol. I I implied that the prehistoric painted pottery, recently found by Prof. Andersson in Kansu, was made on the wheel. Since then I have had the privilege of examining the Andersson finds *in extenso*; and, though it is likely enough that some of the urns were finished with the help of a "slow wheel," I was not able to find any evidence of the use of the potter's wheel proper. For other corrections I am indebted to my reviewers. Prof. Pelliot (*T'oung Pao*, 1926, p. 268, and 1927, p. 100) points out that the grape-vine mirrors are not likely to be older than the sixth century (Vol. I, No. 165), that figures of Pu-tai Ho-shang must be post-T'ang (Vol. I, No. 311), and that my suggestion that the Po-shan on C 299, Vol. III, is the pottery town in Shantung cannot be entertained. He has also made several minor emendations, and some suggestions of which I have been able to avail myself in the last volumes; and in an interesting article in *Artibus Asiae* (1927, No. 3) he has cleared up a difficulty in the reading of Chinese potters' marks. If we may render the final *chih* not only as "made" but also as "caused to be made," the translation of certain previously perplexing hall-marks becomes easy. Dr. Yetts (*Burlington Magazine*, Dec. 1927) corrects a mistaken attribution in D 171 of Vol. IV: the figure is not Kuan Yü but Chên Wu.

In completing my task, which has been throughout a labour of love, there are many acknowledgements to be made to those who have helped me. First I have to thank Mr. Eumorfopoulos for the ideal conditions in which the work has been done, and also for reading the proofs and making many valuable suggestions; next the photographer and the colourist, to whose skilful co-operation the Catalogue owes so much; Dr. Lionel Giles, Mr. Arthur Waley, Dr. Perceval Yetts, Prof. Umehara, and Mr. A. S. Fulton, for help with inscriptions and marks; Mr. A. G. Cook, who has given invaluable help in checking the proofs, and my wife for assistance in the indexing.

R. L. H.



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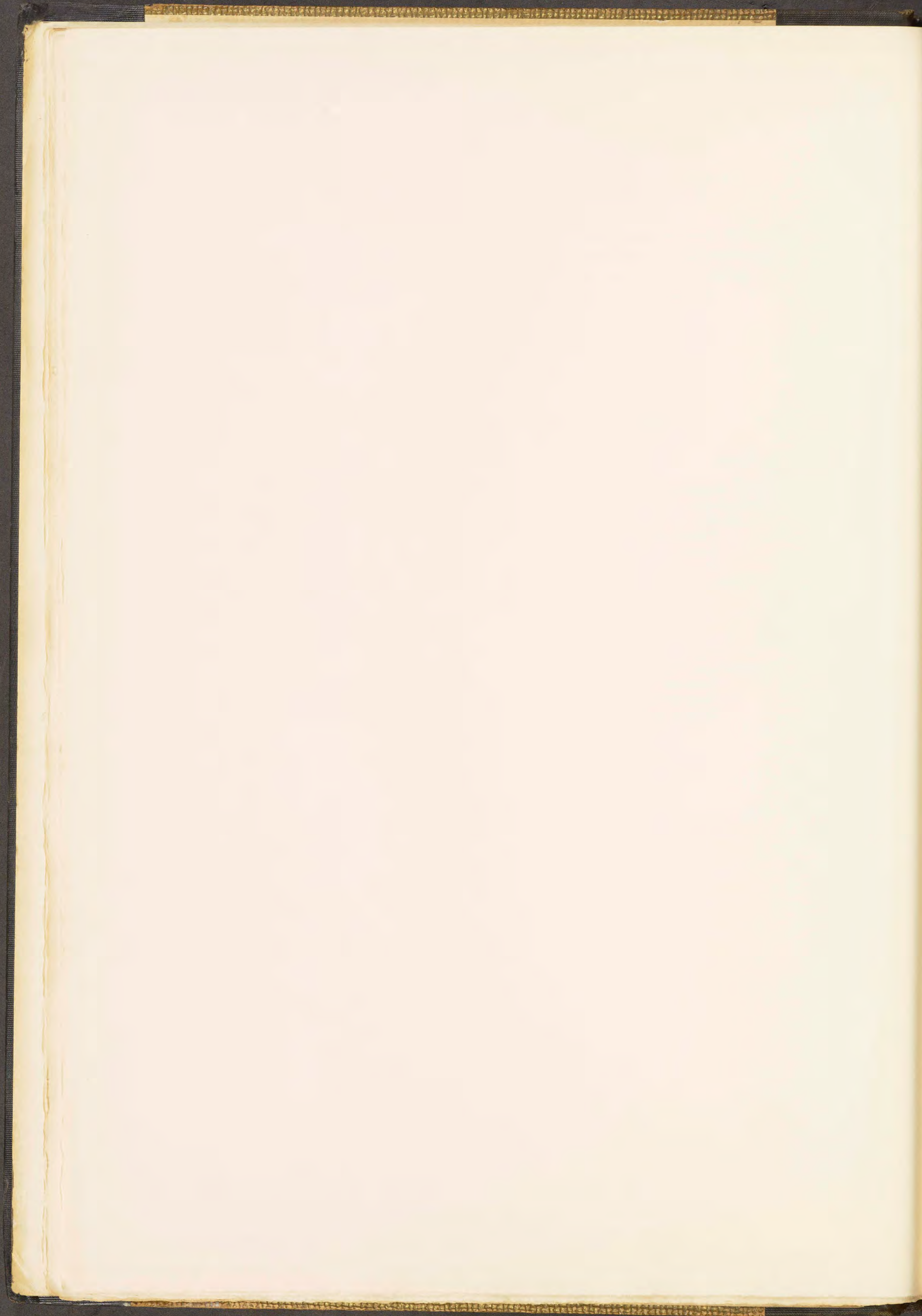
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CHINESE DYNASTIC PERIODS

[illegible]



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¹ Referred to in the text as *Chinese Pottery and Porcelain*.

The stamped inscription on F 1 has been read by
Prof. S. Umehara as follows: *wu fêng ssü nien tsao* =
made in the fourth year of Wu Fêng [*i.e.*, 54 B.C.].

CATALOGUE OF THE CHINESE POTTERY AND PORCELAIN

RECENT ACQUISITIONS

F 1. Plate 2

Two vessels in the form of owls, with heads removable and serving as covers. Red pottery with dressing of white slip, the feathers indicated by scored lines. In front of each is an oblong cartouche with stamped inscription.

HAN. H. 7.6"

F 2. Plate 2

? Lamp in the form of an owl, with hole for the wick at the back of the head. Slaty-grey clay with wash of white slip. The wings are carved and the feathers and other details are painted in red, black, and white pigments.

? HAN. H. 6.6"

F 3. Plate 1

Incense burner with bowl-shaped body on a high stem which is fitted into a wide saucer. The cover is conical and decorated with deep horizontal grooves and four leaf-shaped ornaments bent back at the top and leaving holes for egress of the incense fumes; on the peak is a bird. Red pottery with green glaze which is much decayed and iridescent.

HAN OR SIX DYNASTIES. H. 9.4"

Cf. *Chinese Pottery and Porcelain*, PLATE 3.

F 4. Plate 1

Wine-jar with depressed globular body, high cylindrical neck, and foot. Red pottery with ornament in relief coated with white slip: traces of blue pigment. On the body are six fantastic animals, a band of leaf pattern and two horizontal grooved rings: on the neck are two demon figures and a phoenix, a band of key-fret at the lip, and two grooved rings below; and on the foot are a bird and two fantastic animals. Flat base.

HAN OR SIX DYNASTIES. H. 12.9"

F 5. Plate 2

Disc from the end of a roof-tile with central boss, and a tiger in sunk relief. Red pottery.

HAN. D. 7.7"

F 6. Plate 2

Disc from the end of a roof-tile with central boss, and phoenix in sunk relief.

HAN. D. 7.2"

F 7. Plate 5

Brick, oblong rectangular, with a "sea-horse" in flying gallop in relief in a sunk panel. Slaty-grey ware unglazed.

SIX DYNASTIES. L. 12.5"

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F 8. Plate 3

Ink-slab in the form of a tortoise, the shell serving as a cover. Slaty-grey pottery with the shell-markings incised and a formal border on the back. HAN OR SIX DYNASTIES. L. 9.15"

F 9. Plate 5

Head-rest with a one-horned monster's head, chest, and forelegs at each end; the backs of the creatures conjoined forming the rest. Flat base. Soft red ware with wash of white slip and traces of pigment. WEI. L. 15.3"

F 10. Plate 3

Figure of a (?) tiger with humped shoulder and five bosses on the spine. Blackish ware with traces of a white coating, and clay incrustations. Hollow and open beneath. WEI. L. 11"

F 11. Plate 3

Model of a sitting dog with head erect: a collar on the neck. Slaty-grey pottery with dressing of white slip and traces of pigment. WEI. L. 5.3"

F 12. Plate 3

Figure of a ram. Dark slaty-grey ware with coating of white slip and earth incrustations. Hollow and open beneath. WEI. L. 7"

F 13. Plate 3

Model of an ox on a flat octagonal base. Hollow and open beneath. Head harness incised, with studs in relief. Slaty-grey pottery with clay incrustations. WEI. L. 7.15"

F 14. Plate 4

Model of a horse, with saddle and tasselled harness, licking his foreleg. Flat base. Slaty-grey pottery with traces of white slip showing among the earthy incrustations. Hollow and open beneath. WEI. L. 9.5"

F 15. Plate 4

Model of a duck. Slaty-grey clay with traces of white slip and pigment: details carved and incised. Flat base. WEI. L. 7.5"

F 16. Plate 9

Figure of a rhinoceros. Buff-red ware with traces of white slip and earth incrustations. HAN OR SIX DYNASTIES. L. 11.5"

F 17. Plate 4

Model of a bullock cart, open back and front but roofed with a rounded hood: solid wheels with incised lines suggesting the spokes. The harness is modelled in applied relief on the bullock, which stands on a flat base; and the driver is seated in front of the cart with hands raised. Slaty-grey pottery with traces of white slip and some red pigment: much earthy incrustation. WEI. TOTAL L. 14"

F 18. Plate 5

Pair of female figures standing side by side and holding hands. Double-peaked head-dresses, robes with V-shaped opening at the neck and high waist bands and long sleeves. Slaty-grey pottery with dressing of white slip and pigmentation. WEI. H. 6.5"

RECENT ACQUISITIONS

F 19. Plate 4

Head of a figure of a lady with cloven head-dress. Slaty-grey pottery dressed with white slip and pigmented. Hole in the neck for attachment to body. HAN OR SIX DYNASTIES. H. 6"

Dr. Carl Hentze (*Artibus Asiae*, 1927, No. III, p. 225) maintains that figures of this type are Han: see also F 26 and 29.

F 20. Plate 6

Figure of a woman kneeling, with straight arms hidden by twisted sleeves. The hair is done in a knot at the back and she wears a tight-fitting robe and a collar. Soft grey pottery with dressing of white slip and traces of pigment. WEI. H. 9.5"

F 21. Plate 6

Figure of an acrobat standing on his hands, which are pierced for a pin. Slaty-grey clay with wash of white slip. WEI. L. 3.2"

F 22. Plate 6

Figure of a dancing woman with double-peaked head-dress and long robe with V-shaped opening at the neck and high waist: long sleeves with frills below the shoulder. Slaty-grey pottery dressed with white slip, pigmented and plated in parts with gold.

T'ANG OR EARLIER. H. 8.8"

F 23. Plate 6

Half figure of a woman, with flat body, moulded with robe open at the neck and wide sleeves concealing the hands: the hair is covered at the back with a tight cap from which it emerges in rolls in front and on the neck. Slaty-grey pottery pigmented with white, pinkish white, red, and yellow. The robe is yellow bordered with red. WEI. H. 7"

F 24. Plate 6

Figure of a man kneeling with outstretched hands. The head is made separately and fitted into the trunk. Peaked head-dress: and long robe with V-shaped opening at the neck, wide sleeves, and a belt at the waist. Slaty-grey pottery with traces of white slip, and red and black pigments. WEI. H. 7.75"

F 25. Plate 7

Figure of warrior standing leaning on a long sword. He wears a flat-topped helmet with *camaille*, a scarf, and a long cloak. Slaty-grey pottery with wash of white slip and painted ornament in red and black pigments. Hollow and open beneath. WEI. H. 12.5"

F 26. Plate 7

Figure of a lady standing with hands clasped over some object now lost. Her hair is parted in the middle and tied in a knot behind her neck. She wears a long robe folded in front with wide sleeves. Hollow and open beneath. Slaty-grey pottery with wash of white slip and traces of pigment.

HAN OR SIX DYNASTIES. H. 18.5"

See F 19.

F 27. Plate 7

Figure of a man standing, with peaked head-dress, coat with V-shaped opening at the neck, long sleeves, and long trousers: the hands folded in front. The back is flat. Slaty-grey ware with clay incrustations and remains of white slip. WEI OR LIANG. H. 21.75"

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F 28. Plate 7

Figure of a man standing with hands folded in front, the head made separately and fitted into the trunk. Peaked head-dress: long robe with wide sleeves and stiff breastplate. The back is flat. Slaty-grey pottery with traces of white slip dressing and pigment.

WEI OR LIANG. H. 25.75"

F 29. Plate 7

Figure of a (?) man standing with hands clasped over some object now lost. The hair is parted in the middle and covered by a small cap with chin-strap. He wears a long robe folded in front and with full sleeves. The robe bells out at the bottom, and the figure is supported on two half globes which are socketed into a wooden stand. Slaty-grey pottery with wash of white slip and traces of pigment.

HAN OR SIX DYNASTIES. TOTAL H. 26"

See F 19.

F 30. Plate 9

Model of a horse with saddle, flowing saddle-cloth, and tasselled harness: incised lines on the saddle-cloth indicate the stirrups and fringes, and there are stamped discs bordering the saddle. Slaty-grey pottery with earth incrustations. Hollow and open beneath. WEI. L. 8"

F 31. Plate 9

Vessel in the form of a well-head, cylindrical, with foliate rim and saucer-shaped stand. On the ledge is a figure of a water-drawer with right hand raised, and opposite is a pitcher. Inside is a shallow dish with a diagonal partition and two holes. Grey pottery with earth incrustations.

WEI. H. 7"

F 32. Plate 9

Figure of a man with the head of a horse. Slaty-grey pottery with incised details and traces of a white slip dressing and pigment. The base is flat.

WEI. H. 7.8"

F 33. Plate 9

Figure of a man with the head of an ox: similar ware.

H. 8"

F 32 and 33 are two of a set of twelve Zodiac figures.

F 34. Plate 9

Two chairs with flat seats, and a rounded back-rest supported by two round uprights in front and one flat upright behind. The legs are two pairs of crossed tubular uprights fixed into two flat bases. Reddish-buff pottery with green glaze. The seats are unglazed and incised with trellis pattern; and the back-rest is pierced and decorated with incised lines. MING. H. 7.75"

F 35. Plate 13

Bottle of flattened flask shape with spreading lip and base and two leaf-shaped handles pierced for a cord. Soft white pottery with reliefs of vine scrolls under a pale green glaze.

SIX DYNASTIES OR T'ANG. H. 5.7"

F 36. Plate 9

Two plaques of soft white pottery with traces of gold and blue and green pigments. They are moulded in relief with the horned head of a monster, with open mouth and a string with two bells supported by the protruding tongue. Above are three jewels on lotuses and two cloud scrolls; jewels in the lower corners and a beaded border.

T'ANG. H. 8.6"

They appear to be parts of the applied armour of large pottery figures. The monster's head resembles that of the *t'u kuai* or earth spirit, but it may represent the *t'ao t'ieh* ogre.

RECENT ACQUISITIONS

F 37. Plate 3

Figure of a kylin looking upwards. Hard white pottery with traces of pigment. T'ANG. L. 4"

The kylin (*ch'i-lin*) is a mythical animal of good omen, with the body of a deer, slender legs and divided hoofs, the head of a dragon, a curled and bushy tail, and flame-like attributes on the shoulders.

F 38. Plate 6

Figure of a lady standing with turban head-dress and hands folded in front in her sleeves: long robe with high neck, and a scarf. Hollow and open beneath. Red pottery with coating of white slip and traces of pigment.

EARLY T'ANG. H. 8.7"

F 39. Plate 1

Figure of a lady standing with hands folded in her long sleeves. High coiled head-dress, and long robe with bodice open at the neck. Hollow and open beneath. Pinkish-white ware, richly pigmented in black, red, and green.

T'ANG. H. 13.6"

F 40. Plate 5

Figure of a lady, seated, with left knee raised and supporting her right elbow. The attitude suggests that she has had a mirror in her right hand. The hair is dressed in two high coils, and she wears a long robe with low neck and high waist-band. Soft pinkish-white pottery with remains of blue, red, and black pigments.

EARLY T'ANG. H. 7.7"

F 41. Plate 7

Figure of a (?) groom with curly hair, lightly clad with close-fitting garments: the right hand raised as if holding a leading rein. The base is flat and cut to the feet. White pottery with neutral glaze mottled with yellow and brown. The hair is unglazed.

T'ANG. H. 11.85"

It was suggested in Vol. I, p. 35, that figures of this type might be Central Asiatic: but Prof. Pelliot (*T'oung Pao*, 1926, Vol. 24, p. 270) considers that they are more likely to represent *Kun lun* who are people of the southern seas. He quotes references to "serviteurs Kouen-louen" in Chinese writings.

F 42. Plate 8

Figure of a lady, standing, with hands folded in front inside her sleeves: long loose robe with high neck: and dove-shaped head-dress. The feet protrude from the end of the skirt. Flat base. Soft white ware with neutral glaze on the robes splashed and mottled with blue, green, and amber-yellow. The head and flesh parts are unglazed and pigmented with red and black.

T'ANG. H. 13.2"

F 43. Plate 8

Figure of a lady, standing, with a (?) dog in her arms. The hair is done in a chignon and knotted on top. The robe is folded back in lapels at the neck and tied at the waist with a belt. Flat stand with clipped corners. Soft white ware with neutral glaze coloured blue on the robe, and yellow on the lapels and the boots; a touch of green on the dog and on the base. The head is unglazed and pigmented.

T'ANG. H. 12.8"

F 44. Plate 8

Figure of a lady seated on a drum-shaped stool holding a square mirror in her left hand. Double-peaked head-dress: long robe draped on the shoulders with a scarf which is caught up in her left hand. The shoes protrude below. Square flat base. Soft white pottery with neutral glaze coloured green on the skirt and yellow on the scarf and upper parts: the shoes are yellow: and the stool is mottled green and yellow. The head is unglazed and pigmented.

T'ANG. H. 12.6"

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F 45. Plate 10

Figure of a lady, standing, with hands folded in front under her scarf. Peacock head-dress and long robe with V-shaped opening in front: the shoes appearing below. Flat curved base. Soft pinkish-white ware, with neutral glaze on the robes coloured green and yellow. The head and flesh parts are unglazed and painted with red and black pigments. T'ANG. H. 17.8"

F 46. Plate 13

Dish with low sides and everted rim, resting on three small feet. Pinkish-white pottery decorated with a flower with outlines deeply incised and coloured with green, blue, yellow, and neutral white glazes: the surrounding ground is glazed green and the feet are yellow. Three spur-marks inside. T'ANG. D. 7"

F 47. Plate 11

Dish, saucer-shaped, with high spreading foot. White pottery with neutral glaze and ornament coloured green and brownish yellow. In the centre is a quatrefoil with green leaves bordered with yellow and enclosed by lunettes of green. On the sides are radiating leaf ornaments, green with brown edges; with splashed green and brown in the spaces between. Three spur-marks in the middle. The under part of the dish is mottled with green and yellow and the foot is unglazed. T'ANG. D. 14"

F 48. Plate 14

Vase, ovoid, with flattened cover and knob. White pottery with a neutral glaze which stops in an irregular line short of the base, and is streaked with green and yellow. Flat base trimmed at the edge. T'ANG. H. 10.65"

F 49. Plate 12

Jar, cylindrical, with three feet. The sides horizontally ribbed. Soft white pottery with green glaze on the sides and pale yellow inside. T'ANG. H. 5.8"

F 50. Plate 12

Box of flattened circular form. Pinkish-white ware with neutral glaze mottled with green.

T'ANG. D. 3.75"

F 51. Plate 12

Box of similar form and ware with yellow glaze mottled with green.

T'ANG. D. 3.55"

F 52. Plate 12

Box of similar form and ware with green glaze on the top strewn with plum-blossom ornaments in neutral glaze with brown centres. The sides have neutral glaze mottled with green, yellow, and brown.

T'ANG. D. 3.3"

F 53. Plate 13

Box of cylindrical form with flattened cover with knob. Soft white ware with neutral glaze coloured with blue and yellow. The sides are horizontally fluted and there are wheel-rings and a raised central disc on the cover. The sides of the box are mottled with blue: the sides of the cover are blue and the top yellow with plum-blossom designs in blue and white: the disc is blue and the knob yellow.

T'ANG. D. 3.3"

RECENT ACQUISITIONS

F 54. Plate 23

Shallow bowl with foliate edge. Porcelain with greenish-white glaze which stops short of the base.

T'ANG. D. 6"

F 55. Plate 12

Shallow bowl with wide mouth, lightly rounded sides, and low base slightly expanding and concave beneath. Pinkish-white pottery with partial covering of white slip and blue glaze.

T'ANG. D. 4.6"

F 56. Plate 12

Pillow of oblong rectangular form contracted in the middle. White pottery with mottled brownish-yellow glaze and ornament moulded in sunk relief, namely, foliage scrolls with a seeded background. The ends are plain.

T'ANG. L. 6.6"

F 57. Plate 15

Pillow of oblong rectangular form. Hard buff-white pottery with a diaper of impressed quatrefoils, the outlines of which are inlaid with black clay. Neutral glaze touched with yellow in the quatrefoils and coloured green in the spaces between.

T'ANG. L. 4.35"

F 58. Plate 15

Pillow, similar in form and decoration, but with a brownish-yellow ground.

L. 4.15"

F 59. Plate 4

Roof-tile surmounted by a figure of a lion. Red pottery with green glaze decayed in parts and encrusted with iridescence.

T'ANG OR EARLIER. L. 10.5"

F 60. Plate 15

Bottle with depressed pear-shaped body and wide cup-shaped mouth: concave cover with knob: flat base with trimmed edge. White porcellaneous ware with warm white glaze closely crackled. The base is unglazed.

LATE T'ANG. H. 5"

There is a bronze bottle of the same form in the Collection.

F 61 and 62. Plates 16 and 17

Pair of Bactrian camels with loaded packs. Hard white pottery with colourless glaze minutely crackled. Hollow and open beneath.

TENTH CENTURY. H. 18"

F 61, 62, and 63 are of similar type and are characterized by exaggerated length of limb.

F 63. Plate 16

Pair of saddled horses. Hard white pottery with colourless glaze minutely crackled. Hollow and open beneath.

TENTH CENTURY. H. 18"

The bases are of wood.

F 64. Plate 17

Figure of a man standing with empty scabbard on the left side and an oblong case on the right both suspended from his belt: cap with two ribbons hanging behind, cloak reaching to the knees and studded belt: the drawn sword is missing from the right hand. Round flat base. Pinkish-white ware with crackled neutral glaze.

TENTH CENTURY. H. 12.25"

The oblong case has been partly restored and its original intention is not clear. Possibly it was a bow case.

THE EUMORFOPOULOS COLLECTION

F 65. Plate 23

Bowl with rounded sides and small foot. Buff-white porcellaneous ware with creamy glaze over white slip, closely crackled and stained with pinkish brown in parts. EARLY SUNG. D. 5.4"

Ex J. Baird Collection.

Much of this kind of ware was excavated on the site of old Külühsien, a town which was destroyed by inundation in 1108.

F 66. Plate 1

Plaque with design in relief of a lady holding a ewer. She wears a mitre-shaped cap and a long robe with V-shaped opening at the neck. Reddish-brown terra-cotta with dressing of white slip and traces of pigment. SUNG. L. 24"

The shape of the ewer resembles that of F 67.

F 67. Plate 19

Ewer with globular body shaped in eight lobes, and sharply canted shoulders: cylindrical neck, flat handle, and plain spout: low base-rim cut in eight foliations. Porcelain with faintly bluish-white glaze tinged with yellow from burial. Below the neck is a collar of raised petal pattern: on the spout is incised foliage, and below the spout and handle are pointed leaf-shaped ornaments incised. Four sand-marks on the edge of the base. The cover is cylindrical with terraced top surmounted by a lion: the sides are carved in petal pattern.

With it is a basin shaped and ornamented to match: it has four sand-marks inside corresponding with those on the base of the ewer, and its base is unglazed in parts and burnt reddish.

Ju type. SUNG. TOTAL H. 9.7"; H. OF EWER 8"; D. OF BASIN 7.4"

For the Ju type of porcelain see Vol. II.

F 68. Plate 18

Bottle with pear-shaped body, slender neck, and low spreading foot: two handles in the form of lion masks fitted with rings. Porcelain with glaze of faint bluish tinge and boldly carved and incised designs. On the body are interlacing dragon forms in low relief in a combed ground: on the neck is a wave pattern: and on the foot is an incised chevron band enclosing scrolls. The base is unglazed beneath and slightly discoloured. Ju type. SUNG. H. 21.5"

The ornament is evidently borrowed from that of a Han bronze.

F 69. Plate 20

Vase, quadrangular, with flattened oval body, contracted neck with spreading lip and slightly spreading base: two square loop handles. Porcelain with bluish-white glaze and formal cloud ornament carved in low relief. Ju type. SUNG. H. 13.9"

The form and ornament are both borrowed from a bronze.

F 70. Plate 21

Vase with pear-shaped body slightly flattened on the sides, tall slender neck with flaring mouth, and low, slightly spreading foot; two handles issuing from monster heads and fitted with rings. Porcelain with bluish-white glaze and a band of incised lotus scroll round the body. The base is unglazed and slightly reddened beneath. Ju type. SUNG OR YÜAN. H. 11.5"

F 71. Plate 21

Ewer with flattened pear-shaped body, spreading lip and base, and domed cover with knob: plain spout and grooved handle. Porcelain with bluish-white glaze and incised designs of chrysanthemum sprays: a band of petal pattern on the cover. The body has burnt reddish on the unglazed parts. Ju type. SUNG OR YÜAN. H. 9.25"

This ewer is said to have been found in the neighbourhood of Ju Chou.

RECENT ACQUISITIONS

F 72. Plate 21

Ewer with pear-shaped body, and spreading neck with low domed cover and kylin knob: plain spout and grooved handle. Porcelain with glaze of faint bluish tinge. Incised ornament on the body consisting of two phoenixes and peony branches: lotus petal pattern on the cover. The base is unglazed and slightly browned.

Ju type. SUNG OR YÜAN. H. 11"

F 73. Plate 17

Bottle with pear-shaped body and slender neck slightly spreading at the lip. Porcelain with mouth-rim and base-rim dressed with brown clay: pale lavender-grey glaze with irregular crackle stained red. The base is glazed and engraved with a long inscription.

Kuan or Ko type. ? MING. H. 8.3"

The inscription, which can be seen on Plate 15, is full of allusions, and has been found difficult in parts to translate. The gist of it, however, is that (in the opinion of the writer) this is a specimen of *hsiu-nei* porcelain, and that the colour is *fên ch'ing*; and that such "treasures surpass the tripods of Hsia and Shang, and are rare as the stars at morning." It is signed with the "Imperial inscriptions" seal and dated Ch'ien Lung *kuei ssü* year = A.D. 1773. *Hsiu nei* would imply that this was a specimen of the Kuan ware made in the *hsiu-nei-ssu* (surveyor's office) at Hangchow in the Southern Sung period. Such ware should have a dark coloured body; and as F 73 seems only to have a dressing of dark clay, it is probably a later copy.

F 74. Plate 17

Dish with low rounded sides and slightly spreading base. The body is nowhere fully exposed, but it appears to be dark coloured. It is thin and finely potted, and covered with an opaque pinkish-grey glaze, crackled and stained in places. Under the base, which is fully glazed, are five spur-marks and a long engraved inscription.

Kuan or Ko type. LATE SUNG. D. 7.4"

The inscription (PLATE 15) has been rendered:

"The Hsi-ch'ing collection is rich in *tsun* and *i* of the Three Dynasties,
But Yüeh vessels are rare as morning stars in the Hsiu-nei.
A law of nature is hostile to objects of the highest beauty;
Bronze is strong, but porcelain is brittle. The result is what we should expect."
Ch'ien Lung *i mao* year (= A.D. 1795).

F 75. Plate 22

Vase with ovoid body, cylindrical neck, and flaring mouth: slightly spreading base with a deep cavity beneath. Grey porcellaneous ware, burnt red on the raw edge of the base, with ornament carved and in applied relief under a beautiful grey-green celadon glaze. On the sides is a peony scroll in relief bordered by raised rings, and below is a deep band of carved petal pattern. On the neck are three peony sprays and a band of concentric wheel-rings.

Lung-ch'üan ware. PROBABLY FOURTEENTH CENTURY. H. 22.6"

F 76. Plate 2

Mould for impressing relief ornament in a conical bowl of northern celadon type. Hard buff ware with deeply carved ornament. In the centre is a rosette with oblique petals, and on the sides are a (?) chrysanthemum scroll and foliage. On the base is incised the character *ma* (horse): see p. 58.

D. 5.15"

F 77. Plate 15

Bowl of conical form with small, shallow base. Buff stoneware with black glaze patterned inside with a formal floral design, radiating from a rosette centre, in buff and grey: the outside is mottled with buff patches. The base is unglazed and roughly finished.

Kian "temmoku" type. SUNG. D. 6"

For the Kian ware see Vol. II.

THE EUMORFOPOULOS COLLECTION

F 78. Plate 2

Mould for impressing a bowl of Ting type. Buff stoneware with ornament carved outside, a peony spray in a central medallion, and a band of chrysanthemum scrolls on the side with a border of foliage scrolls. Inside is cut the legend: *t'ai ho san nien p'en* = the third year of T'ai Ho (A.D. 1203), bowl: see p. 58. D. 7.3"

F 79. Plate 23

Miniature vase with globular body and short neck. Porcelain with ivory-white glaze and incised designs. On the body is a lotus scroll, with border of scroll-work above and below.

Ting ware. SUNG. H. 1.5"

For the Ting ware see Vol. III.

F 80. Plate 23

Bowl with rounded sides shaped in five lobes. Porcelain with cream-white glaze and incised design of a dragon in clouds on the bottom inside. The base is unglazed.

Ting ware. SUNG. D. 9.75"

Ex J. Baird Collection.

F 81. Plate 23

Bowl with rounded sides, contracted at the shoulder and spreading at the lip. Egg-shell porcelain, with flat glazed base and remains of a metal band on the mouth-rim. SUNG. D. 3.2"

F 82. Plate 23

Pair of bowls with rounded sides. Porcelain with bluish-white glaze and designs in slight relief. Inside are two flying cranes in clouds and a border of scroll-work: in the field is a (?) Bashpa character. Outside are incised designs of leaf pattern with combed details and a border of combed scrolls. The base is unglazed and slightly reddened.

LATE SUNG OR YÜAN. D. 7.9"

Bashpa is an alphabet of Chinese sounds in Thibetan writing, named after the Lama Phags-pa who invented it in the thirteenth century.

F 83. Plate 24

Vase with slender ovoid body and small conical mouth. Buff stoneware with coating of white slip and boldly painted designs in brown black under a cream glaze, namely, lily sprays and foliage. The base is unglazed.

Tz'ü Chou ware. SUNG. H. 15"

For the Tz'ü Chou ware see Vol. III.

F 84. Plate 26

Bottle with depressed globular body and tall slender neck. Porcelain painted in pale underglaze blue with touches of dark blue. On the body are landscape, plants, and trees and three birds of prey. On the neck are "rat and vine" pattern and two bands of quatrefoil diaper. On the base is the Hsüan Tê mark in a double ring (1426-35). H. 8.5"

F 85. Plate 12

Goblet with bell-shaped bowl and low spreading foot. Porcelain with ornament in low relief under a warm white glaze with stained crackle, namely, a band of key-fret in the middle and of oblique petals below: under the lip is an etched key-fret border. Mark, in bright blue, of the Ch'êng Hua period (1465-87). H. 3.9"

F 86. Plate 26

Bulb-bowl with rounded sides and contracted mouth, three small feet. Porcelain pencilled in underglaze blue with a landscape and seated figure of a bearded sage.

? FIFTEENTH CENTURY. D. 8.6"

RECENT ACQUISITIONS

F 87. Plate 26

Stem-cup (*pa pei*) with bowl-shaped body everted at the lip, and cylindrical stem. Porcelain enamelled in green, aubergine, and turquoise-green with black outlines. Inside is a medallion of grapes and tendrils. Outside are two vine scrolls and insects: on the stem are cloud ornaments.

PROBABLY FIFTEENTH CENTURY. H. 4.6"

The *T'ao shuo* (Bushell's translation, p. 141) quotes the following from the *Po wu yao lan*: "In the porcelain of the highest class of the reign of Ch'êng Hua, there is nothing to excel the high-footed cups, with shallow bowl and spreading mouth, decorated with grapes painted in enamel colours, the design of which is much more perfect than that of the wine-cups of the reign of Hsüan Tê."

F 88. Plate 26

Vase, octagonal, with ovoid body, short neck, and straight foot with flat base. Porcelain painted in underglaze blue with rockery, flowering peach and peony, etc., birds and insects: a border of stiff leaves below, and of leaf-shaped pendants on the shoulder with lotus arabesques reserved in white in a blue ground: a dentate border on the neck. The base is unglazed.

? ABOUT 1500. H. 11.4"

F 89. Plate 25

Cup-stand in the form of an octagonal dish with chrysanthemum-shaped holder in relief in the centre, surrounded by four fruiting sprays of peach, pomegranate, and persimmon in applied relief. Porcelain with coloured glazes, the reliefs green, yellow, and white in a deep violet-blue ground.

CH'ENG TÊ PERIOD (1506-21). D. 7"

F 90. Plate 17

Bowl with rounded sides and everted lip: low straight base. Porcelain with designs etched under the glaze. Inside is a dragon medallion. Outside are two dragons pursuing pearls; and a border of false gadroons. Mark on the base, in blue in a double ring, of the Chia Ching period (1522-66).

D. 6"

F 91. Plate 26

Stem-cup with bowl-shaped body everted at the lip, and cylindrical stem slightly spreading at the base. Porcelain painted in underglaze blue. Inside is a medallion with a seated sage in landscape, and a border of lozenge pattern enclosing crosses. Outside are groups of figures in a garden engaged in checkers and other occupations: borders of false gadroons and stiff leaves. The ground outside is washed over with iron red. The stem is hollow and unglazed inside.

SIXTEENTH CENTURY. H. 4"

F 92. Plate 25

Bottle with pear-shaped body and tall slender neck: low base with projecting edge. Porcellaneous ware with lily designs outlined in threads of clay and filled with coloured glazes—brownish yellow, violet-blue, turquoise, and neutral white in a mottled green ground. The base is unglazed.

SIXTEENTH CENTURY. H. 8.9"

F 93.

Ink-slab. Porcelain with pale grey-green celadon glaze, the unglazed parts burnt red. The pallet is oval and the ink-well trefoil-shaped: and round the well are cloud ornaments in faint relief under the glaze. The base is hollow and unglazed except on the rim.

? LUNG-CH'ÜAN WARE. L. 5.7"

MISCELLANEOUS POTTERY

CHINESE ceramic writers have given us descriptions of the principal kinds of porcelain and porcellanous wares, but they rarely condescend to speak of common pottery. Consequently little is known of this large subject, and the numerically strong section of miscellaneous pottery in the present Collection must remain to a great extent unclassified. There are a few definitely established types such as the Shekwan stoneware of Kwangtung, and the red wares of Yi-hsing in Kiangsu, besides a number of specimens more or less loosely connected with these two groups. There are others which we have tentatively associated with certain localities such as Ka-shan in Chekiang (F 243, PLATE 42), Ch'in Chou in Kansu (F 269, PLATE 43) and Soochow in Kiangsu (F 251, PLATE 42), chiefly on hearsay evidence; and one or two pieces can be assigned with some certainty to the potteries at Yü Chou in Honan (F 203, PLATE 37) and Liu-li-chü near Peking (F 259, PLATE 39). The rest must be anonymous.

Potteries have existed all over China from time immemorial supplying local needs, and many types, especially the by-products of the tile works, must have been made with little variation in a hundred and one localities. If we knew where a given specimen had been found we could generally guess its place of manufacture, for few except the very superior types of earthenware would travel far afield. But how often is this information available? Again, anything that left China in the way of trade before the last century would probably have been shipped from the southern ports in Kwangtung or Fukien; but this only narrows the issue to a small extent. Thus F 263-266 (PLATE 41), belong to a class of pottery which the Japanese call "Old Kochi" ware; and as Kochi is the name given to the southern Chinese coasts, we may assume that we have to do with a southern Chinese ware. But whether it was made in the Canton, Swatow, or Amoy districts, there is no telling.

A number of specimens in this section obviously imitate well-known T'ang and Sung types, and we have grouped these together. Vols. I, II, and III will supply the necessary information about their prototypes. The pottery of obviously Ming date and such as has affinities with Ming porcelain have already been described in Vol. IV. Of the remainder the little information which we have is given in footnotes in the body of the Catalogue: except in the case of the Kwangtung and Yi-hsing groups of which it is possible to give a more extended account.

KWANGTUNG WARES

The populous province of Kwangtung, with its long sea-board and important harbours, is doubtless responsible for much of the miscellaneous Chinese pottery which has found its way into European collections. The statistics of the Maritime Customs prove that pottery and coarse porcelain have been an item of trade in many districts since the middle of the last century, and we may safely infer that this trade had existed for many generations before these records began. One Chinese work indeed refers to the glazed pottery made near Canton in the T'ang dynasty, but no further literary references are forthcoming before the eighteenth century; and of the many potteries which must have existed we only know the names of those at Shekwan in the Canton Delta, Yeungkong (Yang-chiang) and Pakhoi in the south, and in the Swatow district in the north. Of these Shekwan, near Fatshan, is the most important centre and it supplied most of the ware which collectors know as Canton stoneware.

The commonest type of Canton stoneware is a coarse porcellanous ware with a body varying from greyish white to buff, which usually burnt red on the exposed parts, and a thick flocculent

MISCELLANEOUS POTTERY

glaze of blue flecked and streaked with grey-green or white over a substratum of olive-brown. Sometimes it is green with grey and blue mottling, and sometimes it has passages of *flambé* red. The most prized specimens are those in which the blue predominates. How long this typical Shekwan ware has been made is not known. The early dates, Sung and Ming, promiscuously assigned to it are not to be taken seriously. Some of the older specimens certainly have Ming forms, and a few pieces can be credibly assigned to the seventeenth century; but the bulk of the specimens in Western collections are undoubtedly of the eighteenth and nineteenth centuries. Potters' marks are occasionally found on these wares, the two best known being those of Ko Ming-hsiang and Ko Yüan-hsiang: see p. 58.

Another considerable group is composed of the so-called Fatshan Chün wares, which have a thick viscous glaze of lavender-grey colour with streaks or flushes of purple in the style of the old Chün Chou wares (see Vol. III). Their connection with Shekwan is shown by F 123 (PLATE 28), which bears the mark of Ko Ming-hsiang.

An extremely attractive variety of this ware is illustrated by PLATE 29 (F 121). On this the lavender glaze runs into crystalline pools, breaking into brilliant violet-blue or amber-brown colours. Two other striking specimens (PLATE 30) must be classed with Chün types. On them the lavender glaze breaks into crimson red, in splashes on F 118, and in large areas on F 117. The same red appears in some of the Shekwan mottled glazes.

Another group which also seems to imitate distantly the Chün types has been assigned to the Kwangtung potteries chiefly on the authority of Capt. Brinkley.¹ It has a buff-grey stoneware body with an opaque "paint-like glaze" of warm grey colour more or less tinged with lavender; but it is strongly crackled and lacks the opalescence and fluidity of the old Chün Chou glazes (see F 100 and PLATE 29).

A celadon-green glaze was also used on the Shekwan ware, especially on ornamental objects such as models of shrines, figures, and groups. The flesh parts of the figures are usually left unglazed, and these exposed areas have burnt a strong red colour. Similar figures are also seen with mottled blue and *flambé* red Shekwan glazes.

YI-HSING WARE

The potteries at Yi-hsing Hsien, on the west of the Great Lake in Kiangsu, have been famous for their tea wares since the sixteenth century. The ware, which varies from a relatively soft earthenware to stoneware, is chiefly red in colour, though brown, green, buff, and mixed tints also occur. It is mostly unglazed, except for an accidental smear or polish; but there are glazed Yi-hsing wares which will be described later.

The red Yi-hsing teapots were imported into Europe in considerable quantities as early as the seventeenth century and were known at the time as *buccaro* ware, owing to some strange confusion with the American Indian pottery of that name. They were moulded in all manner of quaint, fantastic forms and decorated with reliefs, pierced ornament, and incised designs which the European potters in Holland, England, and Saxony closely imitated. But the classic type of Yi-hsing teapot is a small, neatly shaped article such as F 156 (PLATE 33), the surface quite plain or perhaps inscribed with a few calligraphic characters.

The names of many of the Yi-hsing potters have been recorded and they will be found in the works which deal more fully with the subject.²

The Yi-hsing stoneware was decorated at times with opaque enamels of the *famille rose* type and with coloured glazes. As early as the end of the Ming dynasty a potter named Ou made a great reputation by his imitations of crackled Ko and Kuan and splashed Chün Chou glazes on the Yi-hsing stoneware; and traditions of his work have been preserved at Yi-hsing to this day. The

¹ *Japan and China*, vol. ix, p. 26.

² See F. Brinkley, *Japan and China*, vol. ix, p. 261; *Chinese Pottery and Porcelain*, vol. i, p. 174; and *The Wares of the Ming Dynasty*, p. 195.

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Yi-hsing Chüns are as well known as the Fatshan Chün, which they often resemble closely. The best Yi-hsing Chün is of the soft Chün type (see Vol. III), with a thick and rather opalescent lavender-turquoise glaze which runs down and forms in a thick roll or in drops above the base of the vessel. It is faintly crackled and has the purple splashes of the original, but they are generally of an obviously artificial kind (F 168, PLATE 34). Such pieces are sometimes marked with an incised numeral on the base after the manner of the numbered Chün flower-pots. Other Yi-hsing Chüns have a thinner and more viscous glaze with smooth silken surface like that of the Fatshan Chüns.

F 100. Plate 29

Vase with ovoid body, flattened on the shoulders, and neck slightly expanding towards the mouth: two bands of studs on the shoulder. Buff-grey stoneware with opaque warm grey glaze faintly mottled with lavender, and broken by a few lines of bold crackle. The glaze has run thickly at the base where it has been ground.

Kwangtung. MING. H. 12.4"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, B 65, PLATE XXI).

See *The Art of the Chinese Potter*, PLATE 43.

F 101. Plate 27

Incense burner in the form of a *li* cauldron with trilobe body and three tapering legs: wide neck spreading slightly towards the mouth which has been ground. On each of the lobes is a *t'ao t'ieh* ogre mask moulded in relief. Grey stoneware with opaque, crackled pinkish-grey glaze.

Kwangtung. MING. H. 11.5"

F 102. Plate 27

Vase with wide baluster body and small tapering neck with projecting lip. Grey stoneware dressed with brown clay: closely crackled, opaque grey glaze tinged with blue. On the shoulder is a lotus scroll in applied relief. The glaze has peeled off in places.

Kwangtung. MING. H. 10.3"

F 103. Plate 28

Vase for divining rods with square body and low cylindrical neck and base, modelled after a jade *ts'ung*. Buff-grey stoneware with opaque, crackled pinkish-grey glaze. On each side is a set of *pa kua* symbols moulded in relief.

Kwangtung. ? MING. H. 11.4"

The *pa kua*, or Eight Trigrams, are combinations of three lines, unbroken or divided. By means of these trigrams Chinese philosophers claimed to explain all the phenomena of nature.

F 104. Plate 39

Incense bowl with globular body and spreading mouth: two handles ending in dragon heads: the base-rim ground off. Grey stoneware with opaque, crackled grey glaze tinged with blue.

Kwangtung. ? MING. H. 3.15"

F 105. Plate 28

Vase with high-shouldered baluster body, small neck, and spreading base. Buff stoneware with opaque lavender glaze crackled in places. Brown glaze on the base.

Kwangtung. ? MING. H. 5.75"

F 106. Plate 28

Vase of slender baluster form. Grey stoneware with opaque, crackled bluish-green glaze. The base is unglazed and dressed with brown clay.

Kwangtung. SEVENTEENTH CENTURY. H. 7.7"

MISCELLANEOUS POTTERY

F 107. Plate 32

Ornament in the form of a lion-like creature (*pi hsieh*). Grey stoneware washed with dark brown on the exposed parts: crackled opaque grey glaze with tinges of blue: the eyes are touched with brown slip.

Kwangtung. ? SEVENTEENTH CENTURY. H. 6.7"

Ex Beurdeley Collection.

F 108. Plate 33

Vase with ovoid body and tall slender neck with projecting lip. Buff-grey stoneware with opaque grey glaze, closely crackled and tinged with greyish blue on the neck.

Kwangtung. ? SEVENTEENTH CENTURY. H. 3.9"

F 109. Plate 32

Ornament in the form of an ox carrying on its back a vase moulded with the character *shou* (longevity): oblong base representing earth with plant forms in relief. Grey stoneware with opaque grey glaze faintly crackled and tinged here and there with blue.

Kwangtung. ? EIGHTEENTH CENTURY. H. 5.6"

F 110. Plate 28

Pricket-candlestick in two stages with hole for the pricket on top: spreading base. Buff stoneware with opaque greyish-white glaze faintly crackled and curded with white in places.

? Kwangtung. EIGHTEENTH CENTURY. H. 5.9"

F 111

Pricket-candlestick of similar make. The glaze is less even and has more of the white curds and passages of pinkish buff where the body shows through.

H. 6"

F 112. Plate 28

Vase of elongated baluster form with low neck and wide mouth. Grey stoneware with opaque greyish-lavender glaze breaking into violet-blue. The base is unglazed and dressed with brown slip.

Kwangtung. ? EIGHTEENTH CENTURY. H. 10.75"

F 113. Plate 32

Incense bowl with depressed globular body and slightly projecting lip: two lion-mask handles. Grey stoneware with opaque, crackled grey glaze tinged with blue in parts. The base is unglazed and dressed with brown slip.

Kwangtung. ? EIGHTEENTH CENTURY. D. 5.4"

F 114. Plate 32

Water vessel in the form of a frog. Buff pottery with opaque bluish-grey glaze, the eyes and feet unglazed and dressed with brown slip.

? Kwangtung. SEVENTEENTH CENTURY. L. 2.75"

Ex Beurdeley Collection.

F 115. Plate 39

Bowl with wide mouth and spreading lip, the sides straight in the upper part and sharply curving below. Reddish stoneware with opaque grey glaze tinged with blue on the upper part and curded with white inside.

? Kwangtung. SEVENTEENTH CENTURY. D. 6.85"

F 116. Plate 33

Bottle with globular body, cylindrical neck, and wide spreading lip. Stoneware with opaque lavender-grey glaze faintly crackled. The colour of the body is concealed by a dressing of brown clay on the base-rim.

? Kwangtung. EIGHTEENTH CENTURY. H. 4.25"

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F 117. Plate 30

Bowl with rounded sides. Buff stoneware, brown on the unglazed base-rim. The glaze inside is a crackled drab colour clouded with grey; and outside it is a deep blood-red mottled with brown, the red colour overlapping the rim inside. Grey glaze on the base.

Chün ware type. Kwangtung. ? SEVENTEENTH CENTURY. D. 8.6"

Ex Beurdeley Collection.

F 118. Plate 30

Incense vase of cauldron shape (*ting*) with globular body, short straight neck with projecting lip, and two upright loop handles: three curved feet. Buff stoneware burnt brown in the unglazed parts. Opaque lavender-grey glaze with splashes of blue and reddish brown. The glaze runs in drops on the sides of the interior, and below these drops is a dressing of brown slip with a smear of glaze.

Chün ware type. Kwangtung. ? MING. H. (WITH HANDLES) 7.7"

Ex Beurdeley Collection.

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, B 33, Plate XVI).

F 119. Plate 28

Vase of slender oval form with small neck and spreading lip. Buff pottery with opaque glaze of pale lavender-blue colour curded with yellowish white and broken by splashes of brown and red. Mottled brown glaze on the base.

Chün ware type. Kwangtung. EIGHTEENTH CENTURY. H. 12"

Exhibited at the Manchester City Art Gallery, 1913.

F 120. Plate 32

Cup resembling a Greek rhyton with body shaped like a monster-head in front and moulded with flame scrolls at the back: cylindrical ribbed neck with projecting lip, and handle with monster-head and scroll on top. Stoneware with crackled glaze varying in colour from a mottled crystalline brown through lavender-blue to opaque greyish white.

Chün ware type. ? Kwangtung. EIGHTEENTH CENTURY. H. 3.75"

F 121. Plate 29

Dish of shallow saucer shape with crinkled edge. Buff stoneware with opaque lavender glaze which has melted into a crystalline pool of crackled violet-blue. The base is unglazed and washed with brown slip.

Kwangtung. EIGHTEENTH CENTURY. D. 8"

Ex Trapnell Collection.

The lavender glaze closely resembles that on F 123, a vase with the mark of the Shekwan potter Ko Ming-hsiang.

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, K 41, Plate XXI).

F 122. Plate 39

Pair of dishes, saucer-shaped, with narrow deep base. Buff-grey stoneware dressed with brown on the unglazed base. The glaze, which is brown in the thinner parts, has large areas of opaque greyish white, a few splashes of violet-blue, and a large crystalline pool of crackled brown.

? Kwangtung. EIGHTEENTH CENTURY. D. 5.8"

Exhibited at the Manchester City Art Gallery, 1913.

F 123. Plate 28

Vase with tall cylindrical body, short straight neck with projecting lip, and two lion-mask handles. Grey stoneware with thick, dappled lavender glaze, running in drops at the foot. The base is concave and unglazed but dressed with brown slip. Stamped mark of Ko Ming-hsiang: see p. 58.

Shekwan, Kwangtung. ? EIGHTEENTH CENTURY. H. 13.25"

MISCELLANEOUS POTTERY

F 124. Plate 31

Vase with ovoid body, small mouth, and spreading base. Red stoneware with thick glaze of brown colour dappled with yellowish grey and blue. Base unglazed and browned. Stamped mark of Ko Ming-hsiang: see p. 58. Shekwan, Kwangtung. ? EIGHTEENTH CENTURY. H. 10.8"

F 125. Plate 31

Vase with ovoid body, cylindrical neck with flaring mouth, and low foot spreading at the edge. Red stoneware with thick purplish-blue glaze streaked with opaque yellowish grey: the mouth-rim brown. The base is unglazed and stamped with the seal of Ko Yüan-hsiang: see p. 58. Shekwan, Kwangtung. ? EIGHTEENTH CENTURY. H. 10.1"

F 126. Plate 31

Vase with ovoid body and small neck with projecting lip. Buff stoneware with thick, crackled glaze. Opaque grey on the body, mottled with blue on the shoulders and passing into brown at the mouth. Shekwan, Kwangtung. ? MING. H. 9.75"

Exhibited at the Manchester City Art Gallery, 1913.

F 127. Plate 31

Bottle with slender pear-shaped body and slightly spreading mouth. Grey stoneware with brown glaze mottled with opaque yellowish white, green, and bluish grey. The base is unglazed and dressed with brown clay. Shekwan, Kwangtung. SEVENTEENTH CENTURY. H. 8"

F 128. Plate 32

Tray in the form of a lotus leaf with stalk in relief beneath and four small feet. Buff grey stoneware with thick brown glaze flecked with grey and blue.

Shekwan, Kwangtung. SEVENTEENTH CENTURY. D. 7.25"

F 129. Plate 31

Bottle, pear-shaped, with slender neck. Red stoneware with brown glaze freckled with grey and blue. Mark incised, *k'o sung* (probably a name): see p. 58.

Shekwan, Kwangtung. ? SEVENTEENTH CENTURY. H. 4.8"

F 130. Plate 31

Vase with high-shouldered baluster body and small straight neck with spreading base. Grey stoneware with thick brown glaze mottled with bluish grey passing into white. The base-rim is unglazed and dressed with brown slip. Shekwan, Kwangtung. EIGHTEENTH CENTURY. H. 9.8"

F 131. Plate 31

Bottle with ovoid body, terraced shoulder, and neck slightly expanding upwards. Grey stoneware with thick flocculent glaze—brown streaked with blue and grey. The base is unglazed and dressed with brown slip. Shekwan, Kwangtung. EIGHTEENTH CENTURY. H. 4.25"

F 132. Plate 31

Square vase with bulging shoulders, contracted neck, and spreading lip: a groove running down the angles. Dark grey stoneware with thick *flambé* red glaze streaked with grey on the neck and at the angles of the sides. The base is unglazed and dressed with brown slip.

Shekwan, Kwangtung. EIGHTEENTH CENTURY. H. 4.9"

Exhibited at the Manchester City Art Gallery, 1913.

F 133. Plate 31

Vase, hexagonal, with slender oval body, straight neck spreading at the lip, and spreading base. Reddish stoneware with opaque, crackled cream glaze mottled with brown and green splashes.

Shekwan, Kwangtung. EIGHTEENTH CENTURY. H. 14"

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F 134. Plate 32

Cup with pear-shaped body and wide ribbed neck with spreading lip: low spreading base and small ring handle. Stoneware burnt reddish brown on the raw base-rim; brown glaze mottled with flocculent grey.

Shekwan, Kwangtung. EIGHTEENTH CENTURY. H. 3.5"

F 135. Plate 33

Water-pot with reeded sides and foliate lip slightly everted: resting on three small feet. Red stoneware with thick glaze, brown mottled and streaked with blue and grey, with areas of opaque crab-shell green faintly crackled.

Shekwan, Kwangtung. EIGHTEENTH CENTURY. D. 3.5"

Exhibited at the Manchester City Art Gallery, 1913.

F 136. Plate 33

Bottle, pear-shaped, with cylindrical neck and projecting lip. Buff stoneware with thick glaze of mottled blue and grey, spotted in places with brown and passing into brown at the lip. Unglazed base.

Shekwan, Kwangtung. EIGHTEENTH CENTURY. H. 5.1"

F 137. Plate 28

Brush-pot in the form of a section of a tree trunk, ornamented with a blossoming prunus bough and a bird in applied relief. Buff-grey stoneware with thick brown glaze streaked and flecked with grey and blue: blue glaze on the bird. The base is unglazed.

Shekwan, Kwangtung. ? EIGHTEENTH CENTURY. H. 5.75"

F 138. Plate 32

Ornament in the form of a duck preening its back. Buff stoneware with thick brown glaze streaked and mottled with flocculent grey and blue. The base is unglazed and dressed with brown slip.

Shekwan, Kwangtung. ? EIGHTEENTH CENTURY. L. 7.5"

F 139. Plate 32

Ornament in the form of a hawk on a rock base. Buff-grey stoneware: the bird has a thick glaze of brown mottled with milky grey and blue: the eyes, beak, and claws are dressed with dark brown slip. The base has a dull yellow glaze and a dressing of brown beneath.

Shekwan, Kwangtung. ? EIGHTEENTH CENTURY. H. 8.75"

F 140. Plate 31

Vase of slender baluster form with short contracted neck and spreading mouth; spreading base. Stoneware, burnt reddish brown on the unglazed base, with dark brown glaze netted over with opaque bluish grey passing into white.

Shekwan, Kwangtung. ? EIGHTEENTH CENTURY. H. 8.8"

F 141. Plate 31

Vase with oblate oval body and small neck and mouth. Buff stoneware with opaque, crackled grey glaze streaked and splashed with blue and brown. The base-rim is dressed with brown.

Shekwan, Kwangtung. ? EIGHTEENTH CENTURY. H. 7.9"

F 142. Plate 31

Vase with slender baluster body and low neck. Grey stoneware with thick glaze of brownish-red colour, with large areas of grey and mottlings of bluish grey. The base is dressed with brown slip.

Shekwan, Kwangtung. ? EIGHTEENTH CENTURY. H. 7.4"

F 143. Plate 27

Vase in the form of a double fish. Buff stoneware burnt brown on the exposed parts. One side is covered with an opaque, crackled lavender glaze, and the other with transparent green.

MISCELLANEOUS POTTERY

The eyes, fins, and other details have been dressed with brown slip and are unglazed in parts. There are patches of yellow glaze on the foot, a few streaks of brown in the green areas, and some white slip at the mouth. The base is unglazed.

? Kwangtung. ? EIGHTEENTH CENTURY. H. 14.6"

F 144. Plate 39

Incense vase of cauldron shape (*ting*) with depressed globular body, short straight neck spreading at the mouth, and two basket handles: three small feet. Buff stoneware with deeply incised peony designs in front, and a yellow glaze overrun with flocculent bluish grey. The interior is unglazed. Black-wood cover. Square stamped mark of the Hsüan Tê period.

? Kwangtung. EIGHTEENTH CENTURY. H. (WITH HANDLES) 5.8"

F 145. Plate 31

Tray in the form of a lotus leaf with crinkled edges, resting on three small feet. Stoneware which has burnt red on the exposed parts: tortoise-shell glaze of faintly crackled yellow mottled with brown-black.

? Kwangtung. EIGHTEENTH CENTURY. D. 6.7"

F 146. Plate 32

Figure of a Buddhist lion seated on a square pedestal base. Red stoneware with opaque, crackled white glaze passing into brown on the raised parts. The lion has one paw on a ball of brocade and wears a bell on his neck: the base is moulded with ornament in faint relief.

? Kwangtung. EIGHTEENTH CENTURY. H. 7.5"

F 147. Plate 33

Pair of incense burners in the form of Buddhist lions on square pedestals. Red stoneware, the lions glazed yellow over white slip with touches of green on the manes: the pedestals have panels of stamped scroll ornament and they are coated with a brownish red.

? Kwangtung. EIGHTEENTH CENTURY. H. 7.65"

Ex Trapnell Collection.

F 148. Plate 32

Pair of lions, one with a cub and the other with a ball of brocade. Grey pottery, dressed with black clay to represent iron, with a smear of glaze. ? Kwangtung. EIGHTEENTH CENTURY. H. 5.25"

F 149. Plate 32

Incense burner in the form of an ox with a boy on its back. Buff pottery with dressing of brown clay and a smear of glaze on the ox: the draperies of the boy are glazed brown and turquoise, and the flesh parts are in biscuit.

? Kwangtung. ? EIGHTEENTH CENTURY. L. 14"

F 150. Plate 39

Ewer with oblate oval body, straight narrow neck with projecting lip, and low spreading base: curved handle and spout. Soft pale buff ware with dressing of white slip and incised ornament beneath an opaque white crackled glaze. On one side of the body is a chrysanthemum scroll and on the other an unfinished flower. On one side of the neck are plantain leaves. The base is flat except for a slightly concave centre, and unglazed.

? Kwangtung. MING. H. 7.2"

F 151. Plate 33

Dish, almost flat. Buff stoneware with opaque crab-shell green glaze mottled on the upper surface and faintly crackled. The base is unglazed and has an indistinct mark in low relief.

? Kwangtung or Yi-hsing. ? EIGHTEENTH CENTURY. D. 6.75"

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F 152. Plate 31

Vase with pear-shaped body and slender neck with projecting lip: a low four-footed stand attached. Buff stoneware with mottled dark blue glaze. The stand is unglazed and dressed with brown slip.

? Kwangtung or Yi-hsing. EIGHTEENTH CENTURY. H. 4.5"

F 156. Plate 33

Teapot with depressed globular body, plain handle and spout, and domed cover with knob. Dark red stoneware with slightly rough surface with a dull lustre. Mark incised, *ching ch'i hui mêng ch'ên chih* = made by Hui Mêng-ch'ên in Ching-ch'i (an old name for Yi-hsing): see p. 58.

Yi-hsing. LATE MING. H. 3.25"

See *The Wares of the Ming Dynasty*, pp. 199 and 228, and PLATE 49.

F 157. Plate 34

Vase with ovoid body, cylindrical neck with spreading mouth, and shallow base. Red stoneware with the exterior polished and engraved with a landscape and a poem. Mark incised on the base, Chou Ya-hsing of (?) Ch'in Chou: see p. 58.

Yi-hsing. EIGHTEENTH CENTURY. H. 16.75"

The characters of the place-name (Ch'in Chou) in the mark are rather blurred, and the reading is not absolutely certain.

F 158. Plate 34

Beaker with cylindrical stem, flaring mouth, and spreading base. On the stem is a narrow band in low relief and below it an incised inscription. Stoneware of pear-skin colour and texture.

Yi-hsing. EIGHTEENTH CENTURY. H. 11.5"

F 159. Plate 34

Incense vase in the form of a bowl mounted on a stool with three straight legs. Red stoneware with bluish-green glaze faintly crackled and with a satin-like sheen.

Yi-hsing. ? NINETEENTH CENTURY. H. 6.5"

F 160. Plate 33

Jar with ovoid body and low cylindrical neck. Red stoneware with dull lavender-grey glaze closely crackled and stopping short of the base.

Yi-hsing. EIGHTEENTH CENTURY. H. 4.8"

F 161. Plate 33

Bottle, flask-shaped, with flattened globular body and narrow cylindrical neck with two scroll handles. Red stoneware with opaque lavender glaze flecked with grey and buff.

Yi-hsing. EIGHTEENTH CENTURY. H. 4"

F 162. Plate 33

Box, peach-shaped; formed of two pieces of (?) Yi-hsing pottery of Chün type with streaky lavender-blue glaze; mounted in brass.

LATE MING. L. 3.9"

F 163. Plate 33

Vase with ovoid body and small cylindrical neck with projecting lip. Buff stoneware with opaque lavender glaze splashed with violet-purple on the shoulder. The base is unglazed and dressed with brown slip.

Chün ware type. Yi-hsing. ? EIGHTEENTH CENTURY. H. 5.4"

F 164. Plate 34

Beaker with bulb on the stem and spreading mouth and foot: four crenellated ribs run down the sides. Buff stoneware with faintly crackled lavender-grey glaze of satin-like sheen.

Chün ware type. Yi-hsing. ? EIGHTEENTH CENTURY. H. 8.25"

Exhibited at the Manchester City Art Gallery, 1913.

MISCELLANEOUS POTTERY

F 165. Plate 33

Snuff bottle with ovoid body and low cylindrical neck and base. Buff stoneware burnt reddish on the unglazed base. Thick, opalescent lavender-turquoise glaze faintly crackled and splashed with crimson. Spoon-stopper with coral cap mounted with mother-of-pearl.

Chün ware type. Yi-hsing. EIGHTEENTH CENTURY. H. 1.5"

F 166. Plate 34

Vase with pear-shaped body and contracted neck, with bulb below the lip. Buff stoneware with thick, opalescent lavender-turquoise glaze, faintly crackled and with a patch of crimson on the neck. The lower part of the body is moulded in relief in the form of a lotus flower, and the bulb in the form of a lotus seed pod: the mouth-rim is wide and pierced with holes in which are free-moving lotus seeds. Chün ware type. Yi-hsing. ? EIGHTEENTH CENTURY. H. 9.85"

Exhibited at the Manchester City Art Gallery, 1913.

See *Chinese Pottery and Porcelain*, PLATE 51.

F 167. Plate 33

Flask with flattened circular body, short bulbous neck, and low oval base. Buff stoneware with crackled lavender-turquoise glaze and splashes of crimson. On the front and back is the *yin yang* surrounded by *pa kua* in relief; and on the sides are four studs.

Chün ware type Yi-hsing. ? EIGHTEENTH CENTURY. H. 3.6"

The *yin yang*, a circle bisected by a spiral line, is a symbol of the dual forces of nature. For the *pa kua* see F 103.

F 168. Plate 34

Vase, ovoid, with narrow mouth: on the shoulder is an archaic lizard dragon in applied relief. Buff stoneware, burnt reddish, with thick, opalescent lavender-blue glaze, faintly crackled, and with a crimson splash on the side. The glaze ends in an irregular welt, with drops, just short of the base.

Chün ware type. Yi-hsing. ? EIGHTEENTH CENTURY. H. 4.3"

F 169. Plate 33

Miniature vase with globular body and foliate mouth of pomegranate shape. Buff stoneware, burnt reddish on the unglazed base. Thick, opalescent lavender-blue glaze, faintly crackled and with a crimson patch.

Chün ware type. Yi-hsing. ? NINETEENTH CENTURY. H. 2"

F 170. Plate 31

Bulb-bowl of shallow bowl shape with three cloud scroll feet: there is a grooved band below the lip in which is a row of studs, and there is a row of studs above the base. Buff pottery with opaque crackled glaze of sage-green colour passing into lavender in places. Under the base is incised the numeral *wu* (five). Chün ware type. Yi-hsing. ? EIGHTEENTH CENTURY. D. 9.4"

F 171. Plate 33

Bowl with flat base and lightly rounded sides, the mouth slightly contracted and ornamented with three archaic dragons in applied relief. Reddish pottery with finely dappled lavender-grey glaze irregularly crackled. Spur-marks on the base.

Chün ware type. ? Yi-hsing. ? EIGHTEENTH CENTURY. D. 10.8"

F 172. Plate 33

Water-pot, square, with straight sides. Dark red stoneware with opaque drab glaze passing into brown on the edges.

Ko ware type. ? Yi-hsing. LATE MING. D. 1.9"

F 173. Plate 34

Bottle, pear-shaped, with tall slender neck and bulb below the mouth. Buff-grey stoneware with opaque grey glaze with bold crackle stained black. The base is unglazed and dressed with brown.

Ko ware type. ? Yi-hsing. SEVENTEENTH CENTURY. H. 6.6"

Exhibited at the Manchester City Art Gallery, 1913.

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F 174. Plate 33

Tray, oval, with low straight sides ribbed on the exterior, and four small feet. Dark brown ware with crackled lavender-blue glaze.

Kuan or Ko ware type. ? Yi-hsing. NINETEENTH CENTURY. L. 4.75"

F 175. Plate 58

Water-pot of lotus-bud shape. Hard buff ware with lavender-blue glaze closely crackled and stained by infiltration. There is a wash of black inside the mouth.

Ko ware type. ? Yi-hsing. MING. H. 4.5"

F 180-221. POTTERY IN THE STYLE OF T'ANG, SUNG, AND OTHER WARES DESCRIBED IN VOLS. I-III

F 180. Plate 34

Vase with ovoid body, short straight neck, and narrow mouth. Buff porcellaneous ware with freckled and streaky greenish glaze. On the upper part of the body is a broad band edged with wheel-rings and divided by incised bands into vertical compartments, most of which are inscribed with incised characters: in front is a plain unglazed panel (? representing a shrine) framed in applied relief with hangings and brackets on which are two vases and two birds. Incised wavy bands on the shoulder. Spiral finish and grey glaze inside.

H. 7.7"

Six Dynasties type: see Vol. I.

The inscriptions contain good wishes for progeny, prosperity, etc., and the date "21st year of Chia Ching" = A.D. 1542.

F 181. Plate 35

Miniature flask in the form of a double fish, with spreading base, two loop handles, and spreading mouth. White pottery moulded with scales, etc., in relief: foliage ornament and basket-work below the lip. Transparent neutral glaze coloured in parts with green and yellow. The base is unglazed.

H. 1.9"

In T'ang style.

F 182. Plate 35

Vase, with baluster body and short cylindrical neck: spreading foot. Reddish-buff stoneware with deep brownish-yellow glaze. On the shoulder is a band of floral ornament moulded in low relief; and the edge of the foot is terraced.

Imitating T'ang yellow. EIGHTEENTH CENTURY. H. 6"

F 183. Plate 35

Basin with rounded sides, contracted mouth, and rolled lip. Hard buff ware with glaze green inside and mottled with green, yellow, brown, and white on the sides in T'ang style. Flat unglazed base.

MING. D. 10.25"

F 184. Plate 35

Vase in the form of a fish lying on its back with tail erect, on an oval base: the scales, fins, etc., are modelled in relief and there is a wave pattern in relief on the base. Buff pottery with traces of pigmentation in T'ang style.

H. 12.6"

F 185. Plate 35

Incense vase in the form of a *li* tripod with trilobed sides and legs moulded in the form of elephant heads: short straight neck and projecting lip on which are two lions in relief: ring base. Buff pottery with dressing of white clay and traces of black pigmentation in T'ang style.

H. 8.5"

MISCELLANEOUS POTTERY

F 186. Plate 36

Brush-bath, oval with straight sides and flat rim moulded to represent the bark of a tree: flat base with six feet. Grey stoneware with lavender glaze clouded with brown: irregular crackle stained black.

Ko or Kuan ware type. EIGHTEENTH CENTURY. L. 7"

Exhibited at the Manchester City Art Gallery, 1913.

F 187. Plate 36

Vase, hexagonal, with slender ovoid body, short neck, and projecting lip and base. Dark brown stoneware with opaque bluish-grey glaze full of black specks: the dark body emerges at the edges.

Ko or Kuan ware type. ? MING. H. 6.9"

F 188. Plate 36

Bowl of a puzzle cup with tube in the centre. Buff stoneware with opaque crackled greyish-white glaze clouded with pinkish grey and brown.

Ko ware type. ? MING. D. 2.25"

F 189. Plate 35

Jar with globular body and short straight neck. Buff-white pottery with dressing of slip and greyish-white glaze crackled and stained with brown.

Ko ware type. MING. H. 2.7"

F 190. Plate 36

Water-pot, cylindrical. Buff-white porcellanous ware with greyish-white glaze irregularly crackled. On the exterior are bold wave scrolls incised and in relief, and two spiral projections serving as handles. The base is roughly finished and unglazed, and the mouth-rim is unglazed. Spiral finish inside.

Ko ware type. ? MING. D. 5"

F 191. Plate 36

Basin with rounded sides and everted rim: narrow base. Buff-grey stoneware with opaque, crackled greenish-yellow glaze with splashes of dark crimson-red. The base-rim is dressed with brown slip.

LATE MING. D. 10.2"

Imitating *mì sê* (millet coloured) Ko ware.

F 192. Plate 35

Miniature vase with globular body, short contracted neck with projecting lip, and three small feet. Brown stoneware with opaque grey glaze widely crackled.

Ko ware type. H. 2"

F 193. Plate 35

Vase of elongated oval form. Reddish stoneware with wash of white slip and grey glaze with crackle stained black.

Ko ware type. ? EIGHTEENTH CENTURY. H. 9.9"

F 194. Plate 37

Dish, octagonal, with slanting sides and narrow flat rim with raised edge. Buff-white porcellanous stoneware with light pea-green celadon glaze. The interior is moulded in low relief with archaic dragons and flames. The base is flat and unglazed, and stamped with a square seal mark which has been read "ingeniously made in the K'ang Hsi period of the great Ch'ing dynasty by Mr. Li Ying-yu, also called Chi-wu (at (?) Ch'i hsiang), on the bank of the Lo River." The Lo River in Honan is the river in question, but the two characters which apparently give the place name are doubtful: the second of them is probably *hsiang*: see p. 58.

D. 8"

F 195. Plate 40

Dish, saucer-shaped, with narrow deep base. Grey stoneware with glaze of Chün type almost colourless on the sides, but forming a dappled lavender pool on the bottom, with incipient

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"earth-worm marks": on the sides are irregular radiating marks which are bare of glaze. On the reverse the glaze has run irregularly in streaks and heavy drops. MING. D. 6.9"

Exhibited at the Manchester City Art Gallery, 1913.

F 196. Plate 35

Miniature jar with ovoid body. Buff stoneware with greenish-grey glaze faintly crackled. Fitted as a snuff bottle, with red-capped spoon stopper. Chün ware type. ? MING. H. 2"

F 197. Plate 36

Water-pot of globular form with contracted mouth and low cylindrical base. Grey stoneware with dressing of brown slip on the unglazed parts: grey glaze with passages of cream-white, passing into mottled brown at the lip. Chün ware type. ? MING. D. 2.25"

F 198. Plate 33

Cup with rounded sides slightly contracted at the lip and small concave base. Grey porcellaneous stoneware with opalescent glaze of pale brown colour passing into dark lavender flecked with grey. The glaze ends in a thick welt at the base-rim where it has been ground away: patches of brown glaze on the base. Chün ware type. ? MING. D. 3.4"

F 199. Plate 37

Vase with ovoid body, narrow straight neck with wide cup-shaped mouth, and two rudimentary handles: low spreading base. Grey stoneware with crackled glaze of transparent brownish colour clouded in parts with lavender and grey. The foot-rim is chipped all round.

Chün ware type. MING. H. 9"

Exhibited at the Manchester City Art Gallery, 1913.

F 200. Plate 36

Flower-pot with sides moulded in twelve lobes, narrow flat rim with raised ogee edge, and low base. Sandy greyish ware with thick glaze of lavender colour flecked with purple: inside are patches of opaque bluish purple. On the base-rim is a crackled greyish-white glaze, and under the base a wash of olive-brown. Stamped seal mark of the Yung Chêng period. H. 6.7"

Exhibited at the Manchester City Art Gallery, 1913.

A remarkable imitation of a Chün flower-pot. With it are an elaborately carved and pierced black-wood stand and cover inlaid with stained ivory and fitted with a jade knob.

F 201. Plate 40

Shallow bowl with slanting sides and contracted mouth. Buff pottery with thick opalescent glaze faintly crackled, and of dull lavender-blue colour passing into pink on the exterior, and ending in a thick welt short of the base: the base is glazed and has three spur-marks.

Chün ware type. ? EIGHTEENTH CENTURY. D. 5.2"

F 202. Plate 37

Vase for holding divination rods, with square body and low cylindrical neck and base: on the sides is the *yin yang* between *pa kua* symbols in low relief, and there are three dentate ribs running down the angles of the body. Buff-grey stoneware with thick opalescent glaze of opaque lavender-grey streaked with purplish blue. Chün ware type. EIGHTEENTH CENTURY. H. 4"

For the *yin yang* and *pa kua* see F 103 and 167.

F 203. Plate 37

Incense vase with depressed globular body, short straight neck, and projecting lip: three small feet. Buff stoneware with lavender-blue glaze shading off into green and frosted with brown on the base. NINETEENTH CENTURY. H. 3.1"

Chün ware type probably made at Yü Chou, which is the modern name of Chün Chou.

MISCELLANEOUS POTTERY

F 204. Plate 37

Incense vase with double curve on the sides, wide mouth, and low spreading base. Grey porcellanous ware with wash of dark-coloured clay on the unglazed parts, and faintly crackled lavender-turquoise glaze. Most of the interior is unglazed. NINETEENTH CENTURY. D. 4.4"

Chün ware type probably made at Yü Chou: see F 203.

F 205. Plate 37

Dish, saucer-shaped, on high spreading foot with projecting band in the middle and projecting edge on the base. Buff stoneware with opalescent glaze of lavender-blue colour, shading off into green and brown in the thinner parts. NINETEENTH CENTURY. H. 3"

Chün ware type probably made at Yü Chou: see F 203.

F 206. Plate 35

Figure of Kuan Yin seated with right leg raised and supporting an infant: left foot on a lotus stool. Buff stoneware with dressing of white slip in front and a transparent cream glaze: the back and base unglazed. ? MING. H. 6"

F 207. Plate 36

Ornament in the form of a saddled horse. Greyish-white stoneware body with warm cream glaze. The harness is in relief with incised details. The saddle-cloth is incised with medallions of *shou* (longevity) characters: the eyes are in black slip and there is a patch of yellowish brown on one side. T'u Ting ware type. ? EIGHTEENTH CENTURY. H. 4"

F 208. Plate 34

Vase with slender ovoid body, tall straight neck with spreading lip, and two handles in the form of prunus sprays. Buff-white pottery with cream glaze: the handles coloured with dark red pigment. The base-rim is cut to fit a stand.

T'u Ting ware type. EIGHTEENTH CENTURY. H. 5.6"

F 209. Plate 35

Jar with globular body and short straight neck with two loop handles. Buff stoneware with wash of white slip and cream glaze, heavily crackled and stained by infiltration: touches of brown on the handles. The glaze stops short of the base.

Kiangnan Ting ware type. ? SUNG. H. 2.4"

F 210. Plate 28

Bottle with slender pear-shaped body and tall neck with flaring mouth: on the shoulder and neck is an archaic dragon in applied relief. Buff stoneware with closely crackled cream glaze stained with grey. Sand-marks on the base-rim.

Kiangnan Ting ware type. LATE MING. H. 7.3"

F 211. Plate 36

Incense vase with deep bowl-shaped body and slightly projecting lip: two dragon handles and low spreading foot. Greyish porcelain with finely crackled cream-white glaze of ostrich-egg texture. Most of the interior is unglazed.

Kiangnan Ting ware type. LATE MING. D. (WITH HANDLES) 7.4"

F 212. Plate 28

Vase, almost cylindrical, with rounded shoulders and short contracted neck: two lion-mask handles in relief. Reddish-buff stoneware with wash of slip and a creamy glaze closely crackled and clouded with buff and grey stains. Incised designs of lotus and peony plants. On the mouth is a black-wood collar with a jade ring.

Kiangnan Ting ware type. SEVENTEENTH CENTURY. H. 12.5"

THE EUMORFOPOULOS COLLECTION

F 213. Plate 35

Brush-pot, cylindrical, with projecting mouth and base-rim. Buff-white porcellaneous ware with closely crackled cream glaze of ostrich-egg texture outside and a smear of glaze within. In front is a lotus design in applied relief.

Kiangnan Ting ware type. ? SEVENTEENTH CENTURY. H. 7"

F 214

Vase with ovoid body, short neck with collar below it, and projecting lip: spreading base. Buff-white stoneware with creamy glaze closely crackled. Kiangnan Ting ware type. H. 2.9"

F 215. Plate 27

Vase with ovoid body and short neck with projecting lip. Grey porcellaneous stoneware with coating of white slip, which stops short of the base, and a transparent yellowish-brown glaze closely crackled. Painted in black under the glaze with a landscape, pine tree and fungus, and a figure of the Taoist Immortal Chung-li Ch'üan, and a poetical inscription. Black-brown glaze on the base. ? MING. H. 10.2"

Tz'ü Chou ware type: perhaps made at Yo Chou in Shensi.

F 216. Plate 37

Jar with globular body and short neck with projecting lip. Reddish pottery with dressing of white slip and *graffiato* ornament, the ground cut away round the designs. In front is a shaped panel with formal lily flower and scrolled foliage, petal pattern below. Over all is a transparent cream glaze clouded with grey and splashed with green. Tz'ü Chou ware type. ? MING. H. 5.3"

F 217. Plate 37

Vase with ovoid body, short straight neck, and wide mouth: four loop handles on the shoulders: flat base. Red stoneware with dressing of white slip and *graffiato* ornament—the ground cut away round the design—under a cream glaze splashed with green. On the sides is a wide band of chrysanthemum scroll with petal border on the shoulder. The glaze and slip stop short of the base. Tz'ü Chou ware type. ? MING. H. 8.25"

F 218. Plate 38

Jar, square, with ovoid body and short straight neck: grooves at the corners; and two lion-mask handles with fixed rings. Grey porcellaneous stoneware with coating of lavender-grey slip and a crackled stone-grey glaze. On two sides the slip has been scraped away so as to form a panel of swastika fret. The base is unglazed.

Tz'ü Chou ware type. SEVENTEENTH CENTURY. H. 5"

F 219. Plate 37

Jar, with wide ovoid body and short grooved neck with projecting lip. Red stoneware with dressing of white slip and *graffiato* design, the slip scraped away from the surrounding ground so as to expose the red ware: yellowish transparent glaze. In front is a wide panel with large flowers and foliage and a butterfly: a band of white on the neck.

Tz'ü Chou ware type. ? MING. H. 6.75"

F 220. Plate 37

Jar, barrel-shaped, with low neck. Similar ware with large flowers and scrolled foliage on the body, and foliage scroll on a raised band below the neck. ? MING. H. 7.9"

Exhibited at the Manchester City Art Gallery, 1913.

MISCELLANEOUS POTTERY

F 221. Plate 37

Vase with oblate oval body, contracted neck and spreading lip, and two lion-mask handles. Grey stoneware with slip dressing and *graffiato* design exposing the grey body under a transparent crackled glaze of warm cream colour. Tz'ü Chou ware type. EIGHTEENTH CENTURY. 12.6"

F 225. Plate 38

Vase with ovoid body and short neck with rounded collar. Buff pottery with ornament deeply incised under a yellow glaze. On the sides are lotus scrolls: on the collar are *ju-i* ornaments carved in relief. ? SEVENTEENTH CENTURY. H. 8.4"

Exhibited at the Manchester City Art Gallery, 1913.

F 226. Plate 38

Jar with ovoid body, short narrow neck and projecting lip. Red ware with dressing of white slip and incised designs under a yellow glaze. On the body are lotus scrolls and a border of fishes leaping from waves: lotus scrolls on the shoulder.

? SEVENTEENTH CENTURY. H. 6.6"

F 227. Plate 38

Basin with flat rim and projecting edge: flat base. Red stoneware with dressing of white slip and incised designs of lotus plants and fishes under a yellow glaze: green glaze outside.

? SEVENTEENTH CENTURY. D. 12.2"

Exhibited at the Manchester City Art Gallery, 1913.

F 228. Plate 38

Basin with deep sides rounded below, and projecting lip. Red stoneware with dressing of white slip and incised floral scrolls under a green glaze. On the base is incised a rough oval medallion with three (?) peaches.

? SEVENTEENTH CENTURY. D. 9"

Exhibited at the Manchester City Art Gallery, 1913.

F 229. Plate 38

Jar, ovoid, with short neck and projecting lip. Red ware with dressing of white slip and boldly incised chrysanthemum and peony plants, under a green glaze.

? SEVENTEENTH CENTURY. H. 6.6"

Exhibited at the Manchester City Art Gallery, 1913.

F 230

Jar of similar form and make with chrysanthemum plants incised.

H. 7.5"

F 231. Plate 38

Vase with ovoid body and cylindrical neck with wide cup-shaped mouth. Two flat handles cut in the form of two halves of the character *shou* (longevity). Red ware with slip dressing and incised ornament painted blue, green, and yellow under a creamy crackled glaze. On one side is K'uei Hsing standing on the head of a fish-dragon which rises from waves, and on the other is a dragon in clouds pursuing a pearl. Constellations on the neck. EIGHTEENTH CENTURY. H. 11"

K'uei Hsing was a student who, though successful in the State examinations, was rejected on account of his unprepossessing appearance. In despair he threw himself into a river, only to be carried up to heaven in triumph by a fish-dragon. He is now one of the Gods of Literature.

F 232. Plate 40

Vase with ovoid body, short straight neck with projecting lip, and low spreading foot with rim cut to fit a stand. Buff-white stoneware with ornament deeply cut, dressed with brown slip and partly glazed with lustrous brown-black. On the sides is a suggestion of landscape, with a figure of the Emperor Shun approached while ploughing by a dignitary with umbrella bearer: scroll and wave borders.

? SEVENTEENTH CENTURY. H. 6.4"

THE EUMORFOPOULOS COLLECTION

F 233. Plate 40

Vase with ovoid body, bulbous neck, and low spreading base with rim cut to fit a stand. Buff pottery with ornament in sunk relief and dressed with brown slip, the background glazed a greyish-cream colour. On the sides are landscape, a monster apparently chained to a pillar, and a bearded figure with a sword behind it, the eyes and beard touched with brown-black glaze: key-fret and *ju-i* borders below: key-fret on the shoulder: and four panels with vases of flowers on the neck.

? MING. H. 7.8"

F 234. Plate 28

Bottle with cylindrical body, straight neck with projecting lip, and spreading foot. Buff stoneware with cream glaze clouded with pinkish grey. The sides of the body are carved in strong relief with a design of nine lions sporting with balls of brocade in a ground of cloud scrolls.

EIGHTEENTH CENTURY. H. 6"

The design of nine lions sporting with balls of brocade (*chin shih t'ung chü*) can be interpreted rebus fashion as a prayer for "a family of nine sons living together," the characters for which also have the sound *chin shih t'ung chü*.

F 235. Plate 28

Square vase with elongated, pear-shaped body and tall neck expanding at the lip, two handles of formalized dragon shape, and low base with four feet. Buff-grey stoneware with closely crackled bluish-grey glaze. On the lower part of the body are a carved wave pattern and fret borders: this part has a dressing of white slip beneath the glaze: raised borders and a band of incised key-fret below the lip.

? Japanese. ? EIGHTEENTH CENTURY. H. 10.6"

F 236. Plate 40

Beaker with ovoid body, cylindrical neck, and wide cup-shaped mouth: low cylindrical foot; and two elephant handles with fixed rings. Buff stoneware with dark violet-blue glaze and ornament in relief. On the body are four oval medallions with seal forms of the character *shou* (longevity), supported by dragon scrolls: bands of chrysanthemum petal pattern on the neck, shoulder, and above the base, and a raised belt on the neck with two ribs and four *shou* medallions: yellow glaze inside: the base flat and unglazed.

? EIGHTEENTH CENTURY. H. 13.2"

F 237. Plate 39

Beaker with baluster body, tall cylindrical neck, and spreading mouth. Buff stoneware with ornament in applied relief under a thick dull glaze of green with passages of turquoise. On the sides are dragons disputing a pearl: on the neck are vases and symbols.

LATE MING. H. 15.3"

F 238. Plate 38

Plaque, circular, with ornament moulded in relief. Buff stoneware with turquoise glaze outside and colourless glaze beneath. On the top is a medallion with a horseman and attendant in landscape: raised borders incised with key-fret.

D. 4.8"

F 239

Dish, saucer-shaped. Red ware with wash of white slip and a green glaze.

? SEVENTEENTH CENTURY. D. 12.6"

F 240. Plate 39

Vase with ovoid body, the neck cut down. Red stoneware with green glaze which has boiled up into a black lava-like scum.

? EIGHTEENTH CENTURY. H. 8.4"

MISCELLANEOUS POTTERY

F 241. Plate 41

Incense vase with depressed globular body, short straight neck, and wide projecting rim: three claw feet and two lion-mask handles: domed cover surmounted by a seated *pi hsieh*, or kylin. Buff-white ware with freckled green glaze. On the cover are two dragons in relief disputing a pearl and a band of *pa kua* symbols.

EIGHTEENTH CENTURY. H. 8.5"

For the *pa kua* see F 103. The *pi hsieh* is a mythical monster of lion-like form. For the kylin see F 37.

F 242. Plate 39

Bottle with depressed globular body and tall cylindrical neck with ribbed bulb below the lip. On the neck are an archaic dragon and pearl in applied relief. Buff-white pottery with mottled green glaze, slightly lustrous in parts.

? SEVENTEENTH CENTURY. H. 10.75"

Exhibited at the Manchester City Art Gallery, 1913.

Perhaps Ka-shan ware: see F 243.

F 243. Plate 42

Flower-pot, barrel-shaped, with flat lip flanged inwards and three lion-mask feet. Buff stoneware with stamped and moulded ornament in relief under a dappled sage-green glaze. On the sides are panels with a pearl between two dragons and a medallion with leaping salmon and clouds: borders of discs, etc. The interior unglazed. Mark stamped on the base in seal characters which have been read *yü chên* (perhaps a name): see p. 58.

EIGHTEENTH CENTURY. D. 8.9"

Perhaps Ka-shan ware. Ka-shan, in Chekiang, is said to have been noted in the seventeenth and eighteenth centuries for a fine stoneware with opaque, camellia leaf-green glaze minutely crackled: see the Catalogue of the Voretzsch Collection, exhibited in the Hamburg Museum in 1913, p. 8.

F 244. Plate 38

Jar with high-shouldered ovoid body, moulded in twelve lobes, with raised collar of *ju-i* pattern on the shoulder: short straight neck. Buff stoneware with turquoise glaze. The base is unglazed and burnt reddish.

? EIGHTEENTH CENTURY. H. 4.2"

F 245. Plate 39

Bottle with globular body and slender cylindrical neck: flat base unglazed. Buff stoneware with vivid peacock-blue glaze.

NINETEENTH CENTURY. H. 15.25"

Perhaps made at the Liu-li-chü potteries, near Peking.

F 246. Plate 41

Pair of Buddhist lions, one with a cub and the other with a ball of brocade, seated on rectangular plinths. Buff stoneware with deep violet-blue glaze, parts of the mane and other details in unglazed biscuit.

EIGHTEENTH CENTURY. H. 7.25"

F 247. Plate 38

Head-rest in the form of a tiger. Buff stoneware with purplish-black glaze.

L. 9.25"

F 248. Plate 38

Jar with ovoid body, short straight neck, and low domed cover with flower knob: the sides fluted in chrysanthemum petal pattern. Buff-white stoneware with transparent yellowish-brown glaze: the cover is aubergine-brown.

? MING. H. 4.5"

F 249. Plate 38

Figure of Bodhidharma crossing the sea. Coarse greyish porcelain with crackled celadon glaze splashed with *flambé* red: the face and the bare breast are in biscuit with touches of blue glaze.

? SEVENTEENTH CENTURY. H. 7.8"

THE EUMORFOPOULOS COLLECTION

F 250. Plate 39

Ewer with ovoid body, small neck almost cylindrical, short spout, and three loop handles on the shoulder. Buff stoneware with design of birds and flowering plants in white slip under a brilliant black glaze.

EIGHTEENTH CENTURY. H. 8.45"

F 251. Plate 42

Jar with ovoid body, a raised collar on the shoulder with foliate edge, and base almost flat: the neck is mounted with a black-wood band. Red stoneware with wash of white slip on the upper part and ornament in low relief under a mahogany-brown glaze, namely five fishes and lotus plants. The glaze stops short of the base and the unglazed parts are dressed with brown slip. Stamped seal mark: see p. 58.

ABOUT 1700. H. 9.4"

Probably made at Soochow. The first character of the mark has not been read. The other three are *ch'i ku wan* = antique jewel of — ch'i.

F 252. Plate 40

Vase with ovoid body, short contracted neck with projecting lip, below which is a cable band: dome-shaped cover with lion knob: eight lion-mask handles on the shoulders. Buff-white stoneware with ornament in carved and applied relief, coloured blue, green, yellow, and aubergine-brown, with areas of brown biscuit in a ground of green glaze clouded with lavender-grey and minutely crackled. On the sides are dragons, flying cranes and bats, with crested waves below and *ju-i* borders on the shoulder.

? SEVENTEENTH CENTURY. H. 32.5"

Southern Chinese. Found in Borneo. See *Chinese Pottery and Porcelain*, PLATE 49.

F 253. Plate 42

Incense burner, cylindrical, with wide flat rim and three feet moulded with demon masks. On the sides is an open work casing finely carved with two dragons disputing a pearl. Reddish stoneware with dark mahogany-brown glaze, which passes into a purplish *flambé* in the hollows of the carving. The base and the interior and a partition at the back are unglazed. With it is a finely carved black-wood cover with a jade knob.

? SEVENTEENTH CENTURY. D. 13.5"

F 254. Plate 41

Ewer in the form of a figure of Shou Lao (God of Longevity) standing on an oval base: in his right hand is a dragon-headed staff which forms the spout, and the hole for filling is in the back of his head. Grey stoneware with brown glaze. The base is unglazed and dressed with brown clay.

? EIGHTEENTH CENTURY. H. 10.4"

F 255. Plate 39

Bottle with globular body, tall straight neck, and low spreading base. On the shoulder is an archaic dragon in applied relief. Buff stoneware with opaque metallic coffee-brown glaze, breaking into dark brown in places and with a splash of bluish grey.

SEVENTEENTH CENTURY. H. 10.3"

F 256. Plate 39

Vase with slender baluster body, small neck with spreading lip, and spreading foot. Red stoneware with lustrous "iron-rust" glaze.

EIGHTEENTH CENTURY. H. 11.8"

F 257. Plate 40

Tazza with bowl-shaped cup, cylindrical stem, and bell-shaped foot. Buff stoneware with brown glaze passing into opaque tea-green on the exterior. Ornament in applied relief, consisting of lotus petals and buds on the cup, tendrils and a figure of Kuan Yin on the stem, and formal petals on the foot.

? SEVENTEENTH CENTURY. H. 8.3"

Exhibited at the Manchester City Art Gallery, 1913.

MISCELLANEOUS POTTERY

F 258. Plate 42

Incense bowl of depressed globular form with contracted mouth and three small feet. Porcellaneous stoneware with opaque pale greenish-blue glaze overrun with golden brown and splashed here and there with a darker blue, the general effect being that of mottled bird's egg.

EIGHTEENTH CENTURY. D. 5.2"

Exhibited at the Manchester City Art Gallery, 1913.

F 259. Plate 39

Jar, ovoid, with low contracted neck. Red stoneware with lustrous brown glaze. Ornament moulded in relief, namely, the symbols of the Eight Immortals and scrolls: border of *ju-i* pattern and acanthus leaves. Mark of the Tao Kuang period (1821-50) in stamped relief.

H. 3.8"

Probably made at the Liu-li-chü potteries, near Peking.

F 260. Plate 41

Wine ewer in the form of the character *shou* (longevity) with dragon handle and spout. Red pottery with wash of white slip and blue glaze streaked with green on the front and back, and green glaze elsewhere. There are peaches and finger citrons at the attachments of the spout and handle. The hole for filling is on top.

? SEVENTEENTH CENTURY. H. 10.25"

F 261. Plate 41

Wine ewer of fantastic form, one side representing the character *shou* (longevity), and the other a vase, above which is a coiled archaic dragon with feet and tail ending in fungus scrolls, surmounted by two peaches and a finger citron—the whole suggesting the lines of the character *shou*: dragon handle and spout. Red pottery with purplish-blue, aubergine, and green glazes. The hole for filling is in the base.

SEVENTEENTH CENTURY. H. 10.2"

F 262. Plate 41

Wine ewer of angular form shaped to represent the character *fu* (happiness): dragon handle and spout. Reddish-buff pottery partially dressed with white slip and covered with a transparent creamy-white glaze which is coloured green on the spout, on the top, and in patches elsewhere. Incised ornament consisting of peaches and the character *shou* (longevity) on one side and finger citrons and the character *fu* on the other: cloud scrolls on the top and ends. The hole for filling is in the base.

? SEVENTEENTH CENTURY. H. 8.6"

Exhibited at the Manchester City Art Gallery, 1913.

F 263. Plate 41

Wine-pot in the form of a Buddhist lion with a ball of brocade between its fore paws: cylindrical filler on the back with flat cover and button knob, and two double eyelets on head and tail for attaching a handle. Fine white pottery with coloured glazes—green, yellow, blue, and white with details in orange. The body of the lion is green.

? EIGHTEENTH CENTURY. L. 7.4"

F 264. Plate 41

Paper-weight in the form of a tortoise. Soft white pottery with green glaze on the shell, green and yellow on the head, and yellow beneath: details incised.

? MING. L. 2.9"

F 265. Plate 41

Teapot of double lozenge shape with small spout and an arched handle with scroll ends: lozenge-shaped lid with knob. Buff stoneware with ornament in stamped relief glazed green in a yellow ground. On the sides are oblong panels with figure subjects and flowering plants: border of oblique key-fret above and of small flowers below. The base is washed with brown slip.

EIGHTEENTH CENTURY. L. 5.3"

THE EUMORFOPOULOS COLLECTION

F 266. Plate 41

Teapot in the form of a fish with plain spout, arched handle, and cylindrical neck with inlaid wooden cover. Buff stoneware with green and yellow glazes: moulded details.

EIGHTEENTH CENTURY. H. 5.1"

F 263 to 266 are the kind of pottery which is known in Japan as "Old Kochi" ware. Kochi is a vague term for Southern China.

F 267. Plate 41

Teapot with depressed globular body and short straight neck: narrow flat base: plain handle and spout and flat lid with lion handle. Buff-white stoneware with turquoise-blue glaze. Stamped and incised ornament: on the body are four ribbed panels and between them a radiating design of stamped flowers and foliage surrounding a disc: above and below are bands of key-fret, rays, and scallops.

Southern Chinese. ? EIGHTEENTH CENTURY. D. (WITH SPOUT AND HANDLE) 5.7"

F 268. Plate 42

Vase with pear-shaped body, moulded in eight vertical lobes, spreading foliate mouth and low spreading foot. Buff stoneware with lotus ornament moulded in low relief and glazed green, yellow, and blue in a mottled green ground: *ju-i* ornament on the base which is unglazed beneath.

EIGHTEENTH CENTURY. H. 7.4"

F 269. Plate 43

Beaker of bronze form with bulb on stem and spreading mouth and base. Buff pottery with soft waxen glaze of mottled green colour with bluish mildew-like efflorescence in places: white glaze under the base. Ornament in moulded and stamped relief. The bulb is divided by four dentate ribs and in each compartment is a medallion with an archaic dragon in a ground of key-fret: ribbed leaf pattern on the stem and neck, and key-fret borders.

H. 16.4"

See *Chinese Pottery and Porcelain*, PLATE 56, fig. 2.

F 269 to 273 are evidently intended to imitate patinated bronze vessels.

Paul Houo (*Comment évaluer les faux*, Peking, 1919, p. 111) describes a pottery of this kind made at Tsinchow (Ch'in Chou), in Kansu. He gives reasons for thinking that it is not older than the eighteenth century.

F 270. Plate 43

Pair of incense burners in bronze style, with oblong rectangular bodies embattled at the corners, two upright loop handles, and four tall feet: terraced covers surmounted by a lion. Buff pottery with ornament moulded in relief and a soft waxen glaze of green with a bluish mildew-like efflorescence. On the sides are panels of key-fret in a studded ground, with a border of *ju-i* fret above. On the cover are crescents and foliage ornaments and a petal pattern border.

H. 13.6"

F 271. Plate 43

Table-screen in the form of an open work panel slotted into a stand. Buff pottery with soft waxen bluish-green glaze. The screen is ornamented with a swastika medallion enclosed by four "cash" and four lozenge symbols: the frame is decorated with stamped rosettes on the sides and open work in lozenge pattern below. The stand is also pierced.

H. 8.3"

F 272. Plate 43

Pair of candlesticks elaborately moulded with two flower-shaped trays and reeded stem with bulb between them. The foot is bell-shaped with the edges cut in foliate pattern and resting on a square flat base. Buff pottery with soft waxen green glaze with brown and bluish-white mildew-like stains.

H. 9.75"

MISCELLANEOUS POTTERY

F 273. Plate 40

Brush-pot, barrel-shaped: the sides moulded in relief with an erect and an inverted band of overlapping petal pattern. Buff pottery with soft waxen green and yellow glazes. H. 4.45"

F 274. Plate 42

Vase of oval elevation with ovoid body, contracted neck with spreading lip, and slightly spreading foot: flat base. Buff-grey stoneware with dressing of black slip polished in some places and worn off in others. Ornament in applied relief consisting of two vine branches which form the handles and spread over the sides. On the shoulder is a double band of formal petal pattern: and above the base are a belt of incised key-fret and a border of *ju-i* pattern. Stamped mark, *nan hsiang t'ang* = South Aspect Hall: see p. 58.

EIGHTEENTH CENTURY. H. 11.4"

Imitating bronze.

See *Chinese Pottery and Porcelain*, PLATE 56, fig. 3.

F 275. Plate 42

Beaker of bronze form with bulbous stem and hexagonal foot and mouth. Ornament in relief applied and moulded. Four dragons and ribs on the bulb: leaf ornament on the neck and panels of diaper pattern on the foot: open work above the base. Grey pottery with dressing of brown slip to suggest metalwork. Indistinct seal mark stamped on the base.

? EIGHTEENTH CENTURY. H. 16"

F 276. Plate 42

Vase, bottle-shaped, with globular body and tall neck slightly expanding upwards. Red stoneware with dressing of brown clay and polished surface of mottled brown and red. Ornaments in applied relief, namely, four lizard dragons and clouds on the body and a scaly dragon in clouds on the neck.

EIGHTEENTH CENTURY. H. 8.5"

Imitating patinated bronze.

F 277

Vase with cylindrical body and wide saucer-shaped mouth, fitting into a stand with cylindrical body, bowl-shaped at the base and standing on three elephant legs. Hard buff ware with closely crackled grey glaze stained with black. On the sides of the stand is a band of inscription in seal and other characters in black slip.

? JAPANESE. H. 7.6"

F 278

Incense vase and cover in the form of a rock. Coarse porcelain with warm grey glaze faintly crackled. On the cover is a crouching badger in full relief, unglazed, but coloured with a smear of reddish brown. The rock on the cover is pierced for the incense smoke. ? JAPANESE. H. 4.6"

CATALOGUE OF THE COREAN WARES

COREA is the natural link between China and Japan. Its culture was powerfully influenced by its great continental neighbour, and it passed these influences on to the island kingdom. Recent excavations have shown that Chinese resided in Korea in the Han dynasty and were buried there with their pottery, lacquered vessels, and other belongings. Contemporary Korean graves have yielded similar finds of pottery which, though showing Chinese influence in many ways, has a distinctly national character. It is usually of slaty-grey colour varying from soft pottery to hard stoneware and from a coarse, gritty material to a smooth, thin, and neatly finished ware. It is ornamented with wheel-made rings, incised wavy patterns and cross hatching, rough perforations, and applied reliefs: and it is unglazed, except for an occasional greenish-brown smear which is probably an accidental accretion formed by the wood ashes in the kiln. This type of pottery (F 285, PLATE 50) belongs to the period extending from the first century A.D. to the tenth, a period generally known as the Silla, although strictly speaking the Silla State did not become paramount till the seventh century.

In 918 the State of Koryu revolted against Silla and assumed the hegemony of Korea, making Song-do the capital of the country. The Koryu, or Korai, period (918-1392) was the classic age of Korean art. It was followed by the Yi dynasty (1392-1910), which was on the whole a time of tribulation and artistic decay. In the sixteenth century the last remnants of Korean prosperity were destroyed by the Japanese invasion under Hideyoshi: and after that time the country was virtually closed to the outside world and became, indeed, a "Hermit Kingdom." Seoul became the capital in the Yi period and the official religion was changed from Buddhism to Confucianism.

The sudden development of the ceramic industry in the Korai period was doubtless the result of Chinese influence. Probably Chinese immigrants, or Korean priests who had studied in China, brought with them Chinese ceramic secrets. The easiest sea route lay between the ports of Chekiang and the south-western corner of the Korean peninsula; and recent excavations in this part of Korea¹ show extensive remains of kilns of which the principal output was a semi-porcelain with celadon glaze, the type of ware for which the Chekiang factories was noted. The typical Korai ware is in fact a coarse porcelain or porcellaneous stoneware which shows a brownish colour on the raw edges, and its glaze is of the celadon class, varying from a fine bluish green to brownish green.

The study of Korean ceramics is still in its infancy; but Dr. M. Nakao,² who investigated the kiln sites of southern Korea, has made a provisional classification of the wares found in that district. He distinguishes four periods.

Period I (from the middle of the eleventh century to about 1170). This is the best period, when the blue-green celadon glaze was peculiarly beautiful and the ware was thin and finely potted, though apt to sink a trifle in the kiln and lose shape. The decoration was chiefly carved and incised. In 1125 Korea was visited by Hsü Ch'ing in the suite of the Chinese Ambassador, and he has left an account of the country, including an interesting description of the ceramic wares. This Sung writer was able to speak in high terms of the Korean ware, which he says had a general resemblance to two celebrated Chinese porcelains, the old *pi se* (secret colour) ware of Yüeh Chou³ and the contemporary Ju Chou ware. He specifies certain objects, namely, incense burners with a lion on the lid seated on an upturned lotus, bottles of gourd shape with small lids, on which is a duck seated on a lotus, besides bowls, dishes, tea- and wine-cups, flower vases, and hot-water bowls, and he adds that these wares resembled Ting Chou ware in style and make. It will be seen that

¹ Near Koshin-gun in the southern Zenra district.

² M. D. N. Monthly Supplement, Aug. 1, Sept. 1, Oct. 1, 1925.

³ Yüeh Chou is the modern Shaohing in northern Chekiang. The secret colour ware was almost certainly a kind of celadon.

COREAN WARES

the last sentence does not necessarily imply that they resembled the ivory-white Ting porcelain in colour. In fact, it is clearly stated that the ruling colour of the Korai glaze was *fei*, i.e., a green tint. A later reference¹ to Korean ware in a Chinese work describes the colour as *fén ch'ing*, and resembling that of Lung-ch'üan ware, which can only mean that it was of the green celadon variety.

Period II (from 1170 to 1274). Dr. Nakao places the first appearance of the inlaid decoration in this period, a type of decoration which the Korean potters have made especially their own. It was produced in the first instance by filling in a strongly incised design with black and white clays. Later the less artistic but easier method of stamping the designs was adopted, and a more elaborate and mechanical decoration resulted, to which the Japanese have given the name *mishima*.² The easy method of stamping and moulding was also applied to the relief designs inside the celadon bowls, which closely resemble those of the so-called Northern Chinese celadon. Indeed, it would be almost impossible to differentiate the Korean and Chinese wares of this type but for the characteristic Korean finish (or rather lack of finish) of the base, which is shallow and lumpy, covered over with glaze, and scarred with the remains of the "spurs" or piles of sand which supported the piece in the kiln. The Korean wares of this time were good enough to be asked for by the Chinese among the tribute to be sent to the Emperor.

Period III (1274 to about 1350). In this period a decline in the quality of the celadon is noticeable, and the green glaze tends to become coarse and brown. Painting in black under the glaze makes its appearance, doubtless inspired by the Chinese wares of the Tz'ü Chou class.

Period IV (1350 to the Yi dynasty). The ware of this period is inferior. The careless finish from which even the best Korean wares suffered became downright clumsiness: the *mishima* and painted wares were coarse and hackneyed in design and the glaze lost its beautiful blue-green and degenerated into a dull cement-like brown. Dr. Nakao attributes this falling-off partly to the commercializing of the industry, and partly to the attempt to use the northern Chinese technique in the long kilns of southern type.

The Collection illustrates fully the typical Korai wares, and it includes, besides, a few unusual specimens such as the marbled bowls (F 321 and 322, PLATE 46) and the beautiful celadon bowl with underglaze red decoration (F 323, PLATE 49). There is also a considerable group of white porcelain of Ting and *ying ch'ing* types. These white wares have been the subject of much controversy, one side declaring them to be all Chinese importations, and the other claiming them as native Korean. The passage in Hsü Ch'ing's chronicle quoted above is variously interpreted to suit either side. The fact that these wares have been found in Korean tombs is not conclusive, for it would be easy and natural to import such things from China where both kinds were freely made. On the other hand white porcelain was certainly made in Korea in the succeeding period, and the little Korai box (F 339, PLATE 49) has an inscription which is apparently in the Korean style of writing; and again, if we accept the theory that some of the Ju Chou porcelain (see Vol. II) was of the *ying ch'ing* type, the words of Hsü Ch'ing quoted above with reference to the contemporary Ju ware give support to the contention that *ying ch'ing* porcelain was made in Korea. Unfortunately the excavations so far made do not settle the point, for no white ware kiln has yet been unearthed. Nor did the excavators find any trace of the manufacture of the brown (*kaki*) and black glazes of the *temmoku* type, both of which are found in old Korean tombs.

The Korean wares of the Yi period are not well known in Europe. They are generally represented by a rather coarse porcelain with greyish glaze (sometimes crackled), painted in a blackish underglaze blue in Chinese style or in a good underglaze red. Other Yi types with grey and warm white glazes of a superior kind are chiefly known through the close imitations of them made in Japan by Korean immigrants and by the Japanese potters who learnt their art.

¹ In the *Ko ku yao lun*, published in 1388 and revised in 1459. The same passage refers to decoration in clusters of white flowers, evidently an allusion to the inlaid Korean wares.

² This term applies strictly to the radiating corded patterns which had a supposed resemblance to the lines of characters on the Mishima almanac.

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F 285. Plate 50

Vase with globular body, cylindrical neck with spreading lip, low base, and terraced cover with knob. Hard slaty-grey ware with passages of accidental brown glaze. Ornamented with bands of incised pointed leaf pattern between borders of stamped circles.

ABOUT NINTH CENTURY. H. 5.9"

F 286. Plate 50

Tazza with bowl-shaped body and low rounded cover with knob: high stem with three vertical slits and spreading foot. Hard slaty-grey ware with blackened surface and a few touches of accidental glaze. On the cover are two concentric bands of crossed strokes made with a finely toothed implement.

ABOUT FIFTH CENTURY. D. 6.25"

F 287. Plate 46

Ewer with pear-shaped body, contracted neck, and gourd-shaped mouth: plain spout, and twisted handle with eyelet. Grey stoneware with greenish-grey glaze irregularly crazed and frosted on the lower parts with a brownish scum (?) due to burial. The base is unglazed and browned.

ABOUT 1200. H. 10"

F 288

Bowl, conical, with sides moulded in five shallow lobes, and foliate lip turned over. Small base, glazed, with three sand-marks on the rim.

ABOUT 1200. D. 4.6"

F 289. Plate 45

Bowl with slightly rounded sides and small shallow base. Grey porcellanous ware with greyish-green celadon glaze. Inside are etched designs: foliage on the bottom and three phoenixes and clouds on the sides. Three spur-marks on the base, which is glazed.

ABOUT 1130. D. 6.6"

F 290. Plate 44

Dish with slanting sides and foliate lip: small base. Grey stoneware with greenish-grey celadon glaze irregularly crazed. Inside is a finely etched lotus design. Three spur-marks on the base.

ABOUT 1130. D. 7.25"

F 291

Bowl of conical form with wide mouth and small shallow base. Grey stoneware with fine greenish-grey celadon glaze irregularly crazed. Inside are three blossoms with foliage faintly incised. The base is glazed and there are three patches of kiln-grit on the rim.

ABOUT 1130. D. 5.9"

F 292. Plate 46

Bottle of double-gourd shape. Grey stoneware with clumps of lilies incised under a grey-green celadon glaze which is irregularly crazed. Sand-marks on the base, which is flat, unglazed, and burnt reddish brown.

ABOUT 1180. H. 10.6"

F 293. Plate 51

Bottle with depressed globular body and small neck with cup-shaped mouth. Grey stoneware with incised foliage designs under a green celadon glaze which is closely crazed. The base is glazed and has sand-marks on the rim.

ABOUT 1200. D. 3"

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F 294. Plate 49

Cup, bowl-shaped, with stand attached. The stand consists of a wide saucer with foliate edge resting on a low spreading foot. Grey porcellanous ware with fine greyish-green celadon glaze. The saucer is divided into six oblique petals by incised lines. Spur-marks under the base.

ABOUT 1150. D. 7"

F 295. Plate 50

Cup of lotus flower shape with foliate lip and low spreading foot with wavy edge. Grey stoneware with chrysanthemum rosettes inlaid in white and black under a grey-green celadon glaze which is frosted with a yellowish scum from (?) decay. Three spur-marks on the base.

THIRTEENTH CENTURY. H. 2.6"

F 296. Plate 50

Cup-holder with raised stand and wide tray with flat rim. Similar ware with grey-green celadon glaze and floral designs faintly incised, and petal pattern on the cup-stand. Inside the hollow of the base are patches of kiln-grit.

ABOUT 1200. D. 5.75"

F 297. Plate 45

Vase with high-shouldered baluster body and small neck with cup-shaped mouth: slightly spreading base. Grey stoneware with boldly carved lotus scrolls under a grey-green celadon glaze which is irregularly crazed and turns to a brownish colour in places: combed details. The base is glazed and there are sand-marks on the rim.

ABOUT 1150. H. 13.4"

F 298. Plate 44

Bowl with wide mouth, everted lip, slightly rounded sides, and small shallow base. Grey stoneware with greenish-grey celadon glaze. Inside is a close lotus scroll carved in low relief, with a floral medallion in the centre and a border of scroll-work inlaid in white. Outside are four peony sprays incised. Three spur-marks on the base, which is glazed.

ABOUT 1200. D. 7.6"

F 299. Plate 44

Bowl with wide mouth, rounded sides, and small shallow base. Grey stoneware with greyish-green celadon glaze turning to brown on the inside. Inside is a faintly carved foliage design, with a lily flower in the centre. On the base, which is glazed, are three spur-marks and an incised ring.

ABOUT 1150. D. 7.7"

F 300. Plate 44

Bowl with slightly rounded sides and small base. Grey stoneware with ornament in faint relief under a greenish-grey glaze which is closely crazed. Inside are boys holding sprays of lotus and a narrow border of foliage scrolls. Part of the exterior is frosted over with a brownish film. Three spur-marks on the base, which is glazed.

ABOUT 1200. D. 7.3"

F 301. Plate 44

Bowl, conical, with everted lip and small shallow base. Grey porcellanous ware with olive-green celadon glaze. Inside is moulded ornament: a rosette in the middle, and a close peony scroll on the sides. The base-rim is rough and jagged and there is glaze beneath.

Northern celadon type. ABOUT 1200. D. 4.4"

F 302. Plate 44

Head-rest of rectangular form with slightly contracted sides, pierced with an open work design of intersecting circles. Grey stoneware with ornament inlaid in white and buff-white clays under a greenish-grey celadon glaze which turns brownish in places. In the centre of the

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open work on two sides are medallions with rosette designs inlaid: and in the centre of the other sides is a circle enclosing a lozenge: in the centre of the ends is an open circle. The remaining ornament consists of white lines and patterns of circles. Four spur-marks at one end.

ABOUT 1200. L. 4.9"

F 303. Plate 47

Sprinkler of bronze form with high-shouldered ovoid body, tall slender neck with domed cap, and slender tapering tube above it. Spout with cup-shaped mouth and eyelet and a round flat cover. Grey stoneware with grey-green celadon glaze and scattered floral ornaments inlaid in white. The base is partly covered with glaze.

ABOUT 1250. H. 17.4"

Sprinklers of this form can be seen in the hands of Buddhist divinities in the T'ang pictures brought back by Sir Aurel Stein from Tun-huang.

F 304. Plate 46

Shallow bowl with rounded sides and small base. Grey stoneware with greenish-grey celadon glaze and ornament inlaid in white and black clays. Inside are the two cyclical characters *chi ssü* (probably = A.D. 1209 or 1269) enclosed by two rings and a band of *ju-i* pattern: on the sides are bamboos, willows, and four pairs of ducks swimming: border of hatched chevron pattern. Outside are four medallions with formal chrysanthemums and foliage designs between: borders of hatched pattern and petals. Three spur-marks on the base, which is glazed.

D. 7.6"

F 305. Plate 48

Wine ewer with ovoid body lobed like a melon, plain spout, grooved handle with twig-shaped eyelet, and small lobed cover with twig-shaped loop handle. Grey stoneware with delicate grey-green celadon glaze and ornament inlaid in black and white clays. On the lobes are alternating sprays of chrysanthemum and lily: a border of petals on the shoulder, and of overlapping leaves above the base: foliate borders at the attachments of the handle and spout. On the cover are incised cloud scrolls. The base is shallow and glazed, and there are sand-marks on the rim; and the base and part of one side are clouded with brownish earth incrustations.

ABOUT 1250. H. 8.4"

F 306. Plate 46

Cup, conical, with pointed end. Grey stoneware with greenish-grey celadon glaze, and designs inlaid in black and white clays. On the sides are four medallions with chrysanthemum flowers and foliage, a border of fret pattern above and of overlapping petals below. Three spur-marks on the bottom inside.

ABOUT 1250. H. 4"

F 307. Plate 46

Dish, saucer-shaped. Grey stoneware with ornament inlaid in black and white clays under a greyish-green glaze. Inside is a chrysanthemum rosette enclosed by a wide band of rayed pattern in which are four storks: on the side are clumps of bamboo and willow separating four pairs of swimming ducks. Outside are four chrysanthemum rosettes between a border of fret pattern and a border of circles. Spur-marks on the base, which is glazed.

ABOUT 1300. D. 7.25"

F 308. Plates 46 and 50

Bowl with slightly contracted mouth, rounded sides, and small base. Grey stoneware with greenish-grey celadon glaze irregularly crazed and tending to brown in places. Ornament inlaid in white and black clays. Inside is a chrysanthemum rosette, and on the sides four storks in clouds, and borders of hatching and *ju-i* patterns. Outside are four medallions with formal chrysanthemums and foliage designs between them: borders of hatched chevron and petal patterns. Kiln-grit on the base.

ABOUT 1280. D. 8"

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F 309. Plate 47

Vase with baluster body, small contracted neck with spreading lip folded over, contracted stem, and spreading base. Grey stoneware with designs inlaid in white and black clays under a grey-green celadon glaze which is minutely crazed. On the sides is a broad band of imbricated waves in which are fishes: below are stiff leaves with triangular ends, each enclosing a row of circles: above is a band of scroll pattern: and on the shoulder are stiff leaves enclosing each a row of dots. The base is partially glazed and rough with kiln-grit. ABOUT 1280. H. 12.25"

F 310. Plate 47

Vase with high-shouldered baluster body and small mouth with spreading lip. Grey stoneware with ornament inlaid in black and white clays under a crackled greyish-green glaze, which is frosted over with a yellowish film on the lower part. On the sides are bamboos, a willow tree, and storks. The base is partially glazed and rough with kiln-grit. ABOUT 1250. H. 11.6"

F 311. Plate 47

Bottle with pear-shaped body, contracted neck, and spreading lip. Grey stoneware with greenish-grey celadon glaze and ornament inlaid in white and black clays, namely, four sprays of chrysanthemums. Four sand-marks on the base, which is glazed. ABOUT 1280. H. 5.3"

F 312. Plate 47

Bottle with pear-shaped body, contracted neck, and spreading lip: low base almost flat. Grey stoneware with greenish-grey celadon glaze closely crazed and turning brown on the upper part. Ornament inlaid in white and black clays, namely, lotus flowers and foliage on the body, and a band of overlapping petals on the neck. The base is partially glazed and covered with kiln-grit. ABOUT 1280. H. 12.5"

F 313. Plate 51

Bottle with depressed globular body and small neck with cup-shaped mouth. Grey porcellaneous ware with ornament inlaid in white and black clays under a delicate greenish-grey celadon glaze. On the upper part are four medallions with formal chrysanthemum flowers and flowering chrysanthemum plants between them: on the under part is a band of petals enclosing groups of three circles: and between them is a border of circles. Three spur-marks on the base, which is glazed. ABOUT 1280. D. 3.5"

F 314. Plate 51

Bowl with rounded sides, everted rim, and small base. Grey stoneware with greyish-green glaze closely crazed and turning to brown in places. Inlaid ornament in black and white clays. Inside is a rosette enclosed by a band of formal chrysanthemum flowers: on the sides are four storks in a ground powdered with trefoils, and borders of *ju-i* pattern and fret. Outside are four medallions with formal flowers, and foliage designs between them: borders of petal pattern and fret. Sand-marks on the base, which is glazed.

FOURTEENTH OR FIFTEENTH CENTURY. D. 7"

F 315. Plate 49

Box, round, with flattened cover. Grey stoneware with greenish-grey celadon glaze irregularly crazed. Ornament inlaid in white and black clays. On the cover is a rosette enclosed by a band of formal chrysanthemum flowers, and borders of circles and key-fret.

ABOUT 1300. D. 2.1"

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F 316. Plate 49

Box, round, with flattened cover. Grey stoneware with grey-green celadon glaze closely crackled. On the cover are a band of incised petal pattern and leaf designs inlaid in black. Four spur-marks on the base.

ABOUT 1250. D. 3.4"

F 317. Plate 49

Box, round, with flattened cover. Similar ware. On the cover are inlaid designs in white, namely, a rosette enclosed by a band with four storks and an indistinct pattern between them, and borders of circles and key-fret.

ABOUT 1300. D. 3.3"

F 318. Plate 48

Bowl with straight sides and small shallow base. Grey stoneware with thick greenish-grey glaze irregularly crazed. Ornament inside and out inlaid in white and black clays. Inside is a chrysanthemum enclosed by a ring of fret pattern with border of discs: on the sides are medallions with faint floral designs, and sketchy flowers between them. Outside are four medallions with storks and clouds, and similar storks and clouds between them: border of wave pattern above and of fret pattern below. Three spur-marks on the base, which is glazed.

ABOUT 1280. D. 7.25"

F 319. Plate 51

Cup of lotus flower shape with lobed sides and foliate lip: low spreading foot correspondingly ribbed. Grey stoneware with greenish-grey celadon glaze, and ornament inlaid in white clay, namely, chrysanthemum flowers, a petal design, and line borders. With it is a cup-holder with raised stand and wide tray with foliate rim: low spreading foot correspondingly lobed. The stand is of similar ware inlaid with floral designs in white and black clays: on the sides of the stand is a petal border with incised details. Kiln-grit adhering to the base.

ABOUT 1300. H. OF CUP 2.75"; D. OF STAND 5.6"

F 320

Shallow bowl with rounded sides and small base. Grey stoneware with ornament inlaid in white and black clays under a greenish-grey celadon glaze. Inside is a cluster of fruit and foliage enclosed by a ring of *ju-i* pattern: on the sides are five similar clusters and a hatched border; the inlay is white only on the inside. Outside is a band with four medallions of formal flowers and foliage scrolls between; above is a wavy border and below are four chrysanthemum blossoms. Three spur-marks on the base, which is glazed.

ABOUT 1250. D. 7.2"

F 321. Plate 46

Bowl with wide mouth, lightly rounded sides, and small shallow base. Stoneware white at the edge and the rest marbled with grey and brown in combed pattern, spirals, etc. Clear glaze minutely crackled.

ABOUT 1280. D. 6.6"

F 322. Plate 46

Bowl with wide mouth, lightly rounded sides, and small base. Marbled stoneware of grey blended with white and brown, potted thin and covered with clear glaze minutely crackled: the edge is white.

ABOUT 1150. D. 7.8"

F 323. Plate 49

Bowl of conical form with wide mouth and small base. Grey stoneware with ornament painted in dull red under a greenish-grey celadon glaze. Inside are close floral scrolls and wide border of red. Outside are four radiating peony designs. Spur-marks on the base which is glazed.

ABOUT 1250. D. 7"

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F 324. Plate 50

Vase with high-shouldered ovoid body and small neck with cup-shaped mouth. Buff-grey stoneware painted in brown under a transparent greenish glaze. On the body are chrysanthemum scrolls with a band of oblique petal pattern above and below. The base, which has a round depression in the middle, is rough with kiln-grit.

ABOUT 1300. H. 10.2"

This painted ware is called by the Japanese *e-gorai* (painted Korean).

F 325. Plate 51

Bottle with globular body, short contracted neck, and cup-shaped mouth. Grey stoneware with designs painted in black under a grey-green celadon glaze, namely, a spray of scrolled foliage and a group of dots which perhaps represent a cluster of berries. The base is glazed and there are four patches of sand on the rim.

ABOUT 1300. H. 2.75"

F 326

Bottle of similar form and similar ware but with slightly browner glaze. Painted in black with two sprays of foliage. The base is glazed and there are sand-marks on the rim.

ABOUT 1300. H. 2.5"

F 327. Plate 50

Sprinkler similar in form to F 303. Buff stoneware with thick grey *flambé* glaze breaking into patches and streaks of purple and brown. This *flambé* glaze ends in an irregular line some distance above the base, and below it is mottled brown glaze of Chien type. The base is unglazed.

H. 11.25"

It is doubtful whether this is Korean or Chinese of the T'ang period: cf. F 303.

F 330. Plate 49

Dish with slanting sides and slightly convex bottom. Porcelain with bluish-white glaze irregularly crazed. An incised design of flowers and foliage inside. The base is glazed and the mouth-rim is raw.

Ying ch'ing type. TWELFTH CENTURY. D. 4.3"

F 331

Dish of similar make and with similar ornament.

D. 4.45"

F 332. Plate 51

Bowl of conical form with foliate lip turned over, and small deep foot. Porcelain with bluish-white glaze clouded with burial stains. The base is unglazed and browned underneath.

Ying ch'ing type. TWELFTH CENTURY D. 4.25"

F 333

Bowl of similar form and material.

D. 4.4"

F 334. Plate 49

Box, circular, with flattened cover: moulded on top in the form of a chrysanthemum flower with bands of petal pattern on the sides. Porcelain with bluish-white glaze on the cover: a thin transparent glaze of faint yellowish tint covers part of the box and the unglazed parts are slightly browned.

Ying ch'ing type. TWELFTH CENTURY. D. 2.4"

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F 335. Plate 49

Triple box formed of three round boxes conjoined, the cover encrusted with lily flowers and tendrils in applied relief. One section of the cover is pierced with a hole. Porcelain with bluish-white glaze. The boxes are only partly glazed and have a spiral finish inside.

Ying ch'ing type. TWELFTH CENTURY. D. 3.35"

F 336. Plate 49

Cup-holder with barrel-shaped stand and wide tray with slanting rim: cylindrical foot spreading at the base. Porcelain with bluish-white glaze irregularly crazed. The stand, the rim, and the base are pierced with open work designs of scrolls, etc. Under the base is an unglazed patch partly browned and rough with kiln-grit.

Ying ch'ing type. TWELFTH CENTURY. D. 4.7"

F 337. Plate 49

Jar with ovoid body ornamented in relief on the sides with overlapping petals: wide mouth, and cover with rosette in relief and a tubular handle. Porcelain with bluish-white glaze which stops short of the base.

Ying ch'ing type. TWELFTH CENTURY. H. 2.75"

F 338. Plate 49

Jar, ovoid, with flattened shoulders and short neck with cover. Porcellaneous ware with bluish-white glaze minutely crazed and stained by infiltration. Ornamented with a band of lily flowers and foliage moulded in relief, and a petal pattern on the shoulder: similar flower and foliage in relief on the cover. The glaze stops short of the base, which is faintly browned.

ABOUT 1200. H. 2.8"

This jar recalls some of the "underfired" *ying ch'ing* specimens in Vol. II.

F 339. Plate 49

Box and cover of six-foil shape. The cover is flattened on top and decorated with ornament tooled in slight relief, namely, a quatrefoil diaper with border of triple lines. Porcelain with bluish-white glaze. The base is unglazed and stamped with an inscription in relief.

Ting ware type. ? THIRTEENTH CENTURY. D. 2.5"

The inscription has been read (? *yung*) *chia ho tzü yin* = box made by the (? Yung) family.

F 340

Cup with bowl-shaped body with slightly spreading lip and base. Coarse greyish porcelain with greenish glaze. The base is unglazed.

FOURTEENTH CENTURY. H. 2.5"

F 341

Cup-holder with cylindrical stand sunk in a deep saucer with flat rim: low base. Coarse porcellaneous ware with greenish glaze irregularly crazed: and a petal pattern incised on the side of the stand. The base is unglazed and slightly browned.

FOURTEENTH CENTURY. D. 4.7"

F 342. Plate 51

Cup, bowl-shaped, with contracted lip and small base. Grey stoneware with brownish celadon glaze closely crazed and stopping short of the base. On the sides are five pricked circles with incised leaf designs between.

PROBABLY SIXTEENTH CENTURY. D. 2.7"

F 343. Plate 51

Cup, bowl-shaped, with rounded sides and small base. Light buff stoneware with brownish celadon glaze, the inside marbled on the surface with white slip. The mouth-rim is raw and the base unglazed.

? SEVENTEENTH CENTURY. D. 3.6"

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F 344. Plate 51

Vase with globular body flattened into eleven facets on the sides: short cylindrical neck with projecting lip: low base. Coarse porcelain with greyish-white glaze. Painted in underglaze red with two sketchy floral sprays. The glaze has run in thick drops over one of them. The base is heavily sanded and the unglazed parts have burnt a rusty brown.

EIGHTEENTH CENTURY. H. 7.2"

F 345. Plate 51

Bottle of triple-gourd shape. Coarse porcelain with liver-red glaze on the sides broken by passages of green and peach-red and rusty-brown spots. White glaze and kiln-grit on the base.

? EIGHTEENTH CENTURY. H. 6.75"

F 346. Plate 50

Bottle, octagonal, with pear-shaped body and straight neck slightly spreading at the lip. Porcelain painted in blue under a greyish glaze. On the sides are four medallions alternately with landscapes and storks: between them are inscriptions. The base is glazed and there is kiln-sand on the rim.

? SEVENTEENTH CENTURY. H. 15.2"

The inscriptions are four lines of a poem in praise of drinking, which has been roughly translated as "Heaven and earth in the midst of intoxication. There are goblets brimming with wine. The sun and moon [mirrored] in my jug. Amid ten thousand affairs unconscious." The characters of the two lines, which do not appear in the reproduction, are *hu chung jih yüeh* and *wan shih wu hsin*.

F 347. Plate 46

Vase with high-shouldered ovoid body and small straight neck expanding at the lip. Coarse buff-white stoneware with pearly-white glaze faintly tinged with blue and irregularly crazed.

? SIXTEENTH CENTURY. H. 10.8"

F 348

Vase with globular body and short neck slightly spreading. Grey porcellaneous ware with greyish-white glaze crackled and lightly stained with buff.

? Corean. SEVENTEENTH CENTURY. H. 2.8"

CATALOGUE

OF THE PERSIAN AND NEAR EASTERN POTTERY

THIS small but choice collection of Islamic pottery is limited to the classic period, which may be said to have ended with the fourteenth century. It does not pretend to exhaust all the known types even of this period; but it is varied enough to show the wonderful skill and taste of the medieval Near Eastern potters, their instinctive sense of colour, and their command of intricate design. In the earthenware medium not even the Chinese could surpass them in the two last-mentioned respects; and they had, besides, their beautiful lustre decoration which the Chinese either did not know or were unable to use.

We are not concerned in this Catalogue with the various kinds of pottery made in the Near East before the Mohammedan period, except in so far as the particular types which flourished under Islam are obvious developments of the earlier wares. The pale greenish-blue silicious glaze of the Parthian earthenware coffins, and the opaque light blue glaze of Egyptian and Assyrian pottery, survive in the blue and turquoise glazes which became a permanent feature of the Near Eastern pottery. The lead-glazed buff ware of the Roman East survived in the ninth century pottery of Samarra; and the soft, friable, white body material, of which the bulk of the Islamic pottery was made, is almost certainly a development from the old Egyptian "faïence." This much said to show that the Islamic pottery is a lineal descendant of the ancient wares of the Near East, we can proceed to consider the particular developments which give it its distinctive character.

The most primitive, and for that reason believed to be the oldest, type of Islamic pottery is that commonly known as Gabri ware. The name Gabri, or fire worshippers, was given to the pre-Mohammedan peoples of Persia, and it has been vaguely applied to a type of pottery which was thought to have been made by these peoples. This pottery is a red-bodied earthenware, dressed with white slip (liquid clay) and decorated with incised designs, the whole being covered with a lead glaze. This *graffiato* decoration, which we saw in Volume III so successfully used by the Tz'ü Chou potters in China, is most effective when the ground round the design is cleared of the white slip and shows red against the upstanding white of the design itself. The lead glaze, though transparent, has a natural yellowish tint which warms up the white and red tones of the ware; and it is further coloured with green and manganese-purple, more rarely with yellow and ochreous red.

PLATE 53 illustrates the normal type of Gabri ware, which has been found at Zenjan, Rhages, and Hamadan. Its technique is the same as that of the Byzantine bowl (F 355, PLATE 52), and it may well be of Byzantine origin: but it is a very widespread technique and one of long duration, being freely used in Egypt in the fourteenth and fifteenth centuries, and later still in Italy and in other parts of Europe. It is likely enough that some of the Gabri wares date from the early Islamic period, but most of them are later and probably range from the tenth to thirteenth century. Dr. Flury, who has studied the epigraphy of the numerous inscriptions on the ware, dates such specimens as F 358 (PLATE 53) in the twelfth century.

Amul, south of the Caspian, is reputed to have been another centre of manufacture of this early type of ware, and it is on the Amul pottery that we find the yellow and ochreous red mentioned above. Another rare type thought to be of Amul make is F 366 (PLATE 61), which has a buff body dressed with black slip and painted with white. Some of the simpler Amul wares, with a few perfunctory ornaments in coloured slip, have been elaborated at a later date by the addition of fantastic animals which fill the vacant spaces. Coloured slips and incised ornament also decorate certain pottery fragments found at Samarkand, though whether these are of local make is not clear.

All our early Persian pottery has been recovered from the ground, and that explains its broken and fragmentary state, few pieces being found intact except those which were buried inside vessels

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of larger size. Unfortunately the excavations to which we owe our specimens have been made as a rule in a furtive or haphazard manner, and little or no definite information has been acquired from them. The chief exception is the spade work done by Profs. Sarre and Herzfeld¹ on the ninth-century site of Samarra, on the Tigris, which has given us evidence of real value. The prevailing type of Samarra pottery is a buff faïence, not unlike in body to Italian maiolica. Much of it has an opaque white glaze which burial has changed to pinkish grey; and it is decorated with painted designs in dark blue (F 375 and 376, PLATE 56) sometimes variegated with splashes of green, or with lustre of various tints—greenish, gold brown, and deep red. The Samarra lustre is often rich in rainbow reflections. Other Samarra potteries have green and yellow glazes, either in monochrome or heavily splashed and mottled in obvious imitation of the T'ang pottery of China, some of which, indeed, has been actually found on the site. It is not clear whether the early Samarra pottery was made on the spot² or in a neighbouring centre such as Bagdad. Blue painted and lustred wares of the Samarra type were found at Susa and, according to report, also at Rhages, near Teheran: and similar lustred wares appear among the multitudinous fragments found in the rubbish mounds of Fostat in Egypt.

Having dealt with the red- and buff-bodied types of Persian pottery in the Collection we pass on to the larger group which has a white, sandy, friable body generally covered by a clear silicious glaze. In certain cases where the glaze has penetrated the body the ware is translucent and resembles a soft porcelain, a condition which is unusual among the early wares but quite common after the sixteenth century. This sandy white body is the standard ware of the Near East and was in general use in Persia, Syria, Asia Minor, and Egypt. It is decorated, as may be seen from the Collection, in a variety of ways. One type has engraved, carved, or relief designs under monochrome glazes, white, green, lapis blue, deep purplish blue, pale greenish blue, and opaque turquoise. In another singularly beautiful group the engraved designs under the white glaze are coloured with blue, manganese-purple, and green (PLATE 59). Such specimens are generally stated to have been found at Rhages; but a very similar ware with carved designs and blue decoration has been found on the old kiln sites at Rakka, in Syria. The date of this type is believed to be twelfth century.

This standardized body, admitting of little variation, adds to the difficulty of classifying, a difficulty which was already great enough owing to lack of exact information about the potteries and their output. On the one hand the scant allusions to the ceramic industry in Oriental literature, while giving us the names of a few places which were noted for their pottery, fail to describe the nature of the pottery in question. On the other hand certain types of pottery are known to have been found, or are reported by traders to have been found, on particular sites such as Rhages, Veramin, Khar, Zenjan, Sultanabad, Hamadan; but few if any of them are confined to one locality, and in the absence of kiln-site evidence³ we cannot be sure that the place where the pottery was found was the place where it was made. It is certain that the industry was a very general one; and where we have adopted the type names which are current to-day, it is chiefly *faute de mieux* and not from any firm conviction that they are correct.

One of the most prolific sources of buried pottery is the ruins of Rhages, near Teheran. Rhages, once a great and flourishing city and capital of the Djebal, was laid waste in the Mongol invasion in 1220; and though it was partially restored towards the end of the century, its place had already been taken by Veramin and Teheran, and it ceased to have any importance after the fourteenth century.

Almost every kind of known Persian pottery figures among the fragments excavated at Rhages. Two kinds, the one lustred and the other coloured blue, are proved to have been made there by the evidence of "wasters,"³ and it is highly probable that a considerable ceramic industry existed at Rhages, though further kiln-site evidence is lacking. One type in particular is always associated

¹ F. Sarre, *Die Keramik von Samarra*, Berlin, 1925.

² Kilns have been located on the outskirts of Samarra, but the potsherds found on their sites do not appear to be as old as the ninth century.

³ H. Wallis, *Persian Ceramic Art*, London, 1891, PLATE 29, illustrates two kiln "wasters," one blue painted and the other lustred, which he states were found at Rhages. Among the thousands of fragments of pottery of all kinds recovered from this prolific site, these are the only published indications of kilns at Rhages.

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with the name of Rhages, the beautiful *minai*, or enamelled, pottery illustrated by PLATE 64. It is a sandy white ware covered with an opaque glaze—cream-white, turquoise-blue, or dark blue—on which designs are painted in a wide range of colours, namely, red, blue, turquoise, aubergine-purple, green, and mixed tints and white, usually heightened with leaf gilding. Most of the enamels have a dry, mat surface. The painted designs are often executed with great delicacy, in the style of the illuminated manuscripts of the period. Indeed, it is thought that the Court miniaturists may at times have assisted in the work. This beautiful ware is commonly known as Rhages polychrome; but a few specimens of it have also been found at Khar and Sultanabad.

Much lustred pottery, too, has been found at Rhages, with the plain lustre, with lustre combined with blue, and with lustre over a blue glaze. But very similar lustred ware has also been found at Veramin, Sultanabad, Koum, Natinz, Khar, and Hamadan; and if there is any real distinction between the outputs of these different localities, it has not yet been successfully defined. Lustre painting is one of the chief contributions which the Near East has made to ceramic decoration. The lustre is painted with a brush on the glazed ware in the form of a metallic salt (copper and silver were the chief metals used), which, when fired at a low temperature in a special kind of kiln, deposits a thin film of metal on the surface of the ware. This film is usually golden or golden brown in colour, sometimes greenish or red; and when it is thin enough to allow the light to penetrate it, it kindles with beautiful rainbow reflections.

The Rhages lustre, like the Rhages polychrome, is most frequently painted over an opaque cream-white glaze, the solidity of which has suggested that it may contain tin, the metal used in the opaque enamel covering of the Italian maiolica and the Hispano-Moresque ware. But chemical tests on a few fragments have not disclosed more than a mere trace of tin, and it may be that a slip dressing is partly responsible for the opacity of this glaze. The combination of Rhages enamels with lustre decoration, though rare, is not unknown.

Some of the most sumptuous Persian pottery is reputed to have been excavated at Sultanabad (in Kasvin), many of the specimens having been buried in large crocks and consequently recovered intact. Lustred ware, with and without supplementary blue, dark blue glazed ware with relief decoration, and numerous other types are credited to this locality; but the most characteristic is that illustrated by two bowls on PLATE 69. One is finely painted in brown, black, and blue under a clear glaze with figures and foliage, and the other is covered with typical Sultanabad foliage outlined in blue and black and raised in slight relief. This kind of Sultanabad ware owes much of its charm to its beautiful warm grey background.

Rakka, in Syria, about 100 miles east of Aleppo, was a place of much importance between the eighth and the fourteenth centuries and at one time the residence of the Caliph Haroun al Raschid. There are the remains of more than one city here, and it has proved a prolific site for pottery excavators. Moreover, kiln sites have been located and many kiln wasters have been found, which enable us to establish certain definite Rakka types, though it is true that they are types which are also found elsewhere. The Rakka ware is of the loose sandy sort with a silicious glaze. One kind is decorated with a characteristic brown lustre, with or without blue. Another is painted in black under a pale greenish-blue glaze. Another has bold relief ornament, lustred or covered with monochrome green or turquoise-blue glazes. Another is painted in blue and black under a clear glaze in the style of F 421 (PLATE 72). Mention has already been made of the white ware with engraved designs and touches of blue, comparable with F 386; and another early ware, probably of Rakka make, has its ornament in black with *graffiato* details (F 419, PLATE 58). Probably the earliest Rakka specimen is the plain jug with greenish-blue glaze (F 426, PLATE 74); and the latest type is that with blue and black painted designs, a scheme of decoration common elsewhere in Syria and also at Fostat in Egypt.

The traditions of the potter's art in Egypt are practically unbroken from pre-dynastic times to the present day, and most of the known types of Islamic pottery appear among the numerous potsherds which have been excavated in the waste heaps at Fostat. But Egyptian pottery is only represented in the Collection by a *graffiato* bowl (F 361, PLATE 54) and a few pieces of early lustred ware (F 372-374).

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The proximity of the Chinese collection with these Persian wares naturally raises the question of the influence of the Far Eastern ceramics on the Near Eastern and *vice versa*. The obligations are mutual. There can be little doubt that the Chinese borrowed from the Near East the green lead glaze which came into use in the Han dynasty; and we have noted many traces of Near Eastern influence in the T'ang wares. On the other hand the Samarra finds show that Chinese porcelain and pottery were imported into Mesopotamia in the ninth century and that the potters of Bagdad or Samarra were at much pains to imitate them. The typical T'ang splashed glazes among others were freely reproduced, and in some cases they cover incised ornament or pads of stamped relief. On the other hand the full-blown *graffiato* process, in which the background is scraped away round the design, though it does not figure among the Samarra potsherds, was employed in the Gabri ware of northern Persia at approximately the same date. In China it does not appear in general use till the Sung dynasty,¹ and it seems that the Near East has the priority in this technique.

Again, the blue painting of the Samarra pots antedates Chinese blue and white by several centuries; and though enamel painting on the glaze can be traced to the thirteenth century in China, the far maturer technique of the Rhages polychrome at the end of the twelfth seems conclusive that Persia gave China the lead in this important technique as well.

Meanwhile Chinese merchandise was finding its way to Persia and received honourable mention in the pages of Persian writers. PLATE 59 shows that even in the twelfth century Chinese ideas could infect Persian design; and in the thirteenth century the Mongol invasion brought with it a wave of Chinese influences. Hulagu Khan, the Mongol Emperor (1253-64), is said to have settled a thousand Chinese artificers and their families in Persia. The shapes of Chinese bowls are reflected in the Sultanabad pottery, and on the same ware appear the phoenix and the dragon, and even human figures of Chinese type.

The later Persian wares, after the classic period, are deeply influenced by Chinese porcelain. The Chinese monochrome glazes, the celadons, etc., and the blue and white are closely copied; and in return we find on Chinese Ming porcelain the Mohammedan blue and the Mohammedan floral scrolls, and on that of the Ch'ing dynasty the rice-grain perforations of the so-called Gombroon ware.

F 355. Plate 52

Cup, of rounded bowl shape, with spreading foot. Red pottery coated inside with white slip and decorated with *graffiato* designs under a transparent yellowish glaze: a circular panel in the cup with a bearded face in a triangular frame, on the forehead an ornament resembling an eye: the spaces in the panel are ornamented with a looped band, round which the slip ground has been scraped away. Outside are green glaze and a border composed of a wavy line between two pairs of rings.

Byzantine. ? EIGHTH TO TENTH CENTURY. D. 4.4"

Dug up at Constantinople.

F 356. Plate 53

Bowl, conical, with wide mouth and low concave base. Red ware with wash of white slip and *graffiato* design inside under a green glaze, namely, an eagle with spread wings, and floral scrolls. Green glaze and slip on the upper part of the exterior. Spur-marks inside.

Zenjan type. TENTH TO TWELFTH CENTURY. D. 7.8"

F 357. Plate 52

Bowl of conical form with slightly contracted lip and small concave base. Red ware with wash of white slip and *graffiato* designs inside under a yellowish glaze, namely, a lion surrounded by foliage scrolls, the ground stained with manganese-purple. Green glaze and slip on the upper part of the exterior.

Zenjan type. TENTH TO TWELFTH CENTURY. D. 7"

¹ On the Tz'ü Chou type of ware.

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F 358. Plate 53

Bowl with wide mouth, lightly rounded sides, and projecting lip: shallow concave base. Red ware with wash of white slip and *graffiato* designs inside under a green glaze, namely, a broad band of ornamental Cufic characters and arabesque foliage. Three spur-marks on the bottom inside. Green glaze outside. Zenjan type. TWELFTH CENTURY. D. 7.75"

F 359. Plate 52

Shallow bowl with lightly rounded sides and a small concave base. Close-grained red ware with wash of white slip and *graffiato* designs under a transparent glaze of yellowish tone and irregularly crazed. Inside are a broad band with three eagles and arabesque foliage and three spur-marks. The outside is plain except for a few streaks of glaze.

Zenjan type. TENTH TO TWELFTH CENTURY. D. 7.5"

F 360. Plate 52

Bowl with rounded sides and small shallow base. Close-grained red pottery with coating of white slip and *graffiato* ornament under a transparent green glaze. Inside is a large medallion with a face surrounded by a rayed pattern—apparently the sun: a border with a wavy line above, and a band of trellis pattern broken by eight medallions with scrolled foliage. The outside is plain and the slip and glaze only cover the upper part.

Zenjan type. TENTH TO TWELFTH CENTURY. D. 6.8"

F 361. Plate 54

Bowl with straight sides expanding at the mouth, and high foot. Red pottery with wash of white slip and *graffiato* designs under a yellowish glaze. Inside is a medallion with an heraldic lion: on the sides are a broad band of decorative Naskhi characters, broken by three similarly inscribed medallions, and a narrow band of zigzag leaves. Outside are a broad band with three passages of inscription, and three formal flowers and a band of zigzag leaves. The colour in the designs is varied by the use of white and red slips, as well as by exposing the red body.

Egyptian. FIFTEENTH CENTURY. D. 10.25"

F 362. Plate 54

Bowl of conical form with small base. Close-grained red ware with wash of white slip and *graffiato* designs, with touches of green under a thin transparent glaze of yellowish tint. Inside are a sketchy bird design in green, and a deep band of scale pattern enclosing groups of green dots: wavy green border. Outside the slip covers the upper half, on which there are three large triangular passages of green glaze.

? Zenjan. NINTH TO ELEVENTH CENTURY. D. 7.8"

F 363. Plate 54

Deep bowl, conical, with sides flattened on the upper part: low concave base. Red ware with wash of white slip, and incised designs inside touched with green and black under a yellowish glaze. A radiating design of three medallions filled with scale pattern and black dots occupies the centre, and in the spaces are arches, lozenges, and groups of dots: border of scrolls. Above is a band of arches and triangles with filling of curled scrolls and groups of dots: dotted border. Outside on the upper part are six projecting ribs with circles between, and lunettes of green glaze.

? Zenjan. NINTH TO ELEVENTH CENTURY. D. 10.6"

F 364. Plate 54

Bowl with lightly rounded sides and crinkled lip: flat base. Reddish-buff pottery with wash of white slip, and incised designs inside under a yellowish glaze, namely, three doves in a ground of foliage scrolls and hatched lines: loop border. On the outside are traces of glaze and slip and wide wheel-rings. The glaze is much decayed.

? Samarkand type. NINTH TO ELEVENTH CENTURY. D. 7"

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F 365. Plate 58

Bowl of conical form, flattened at the lip, with small concave base. Close-grained red ware with wash of white slip and *graffiato* design under a yellowish glaze. Inside are four fantastic animals partly bare of glaze, and a ring border, the main band of which is also bare of glaze: indeterminate marks on the bottom. Outside, the slip covers the upper part only, on which there are a few spots of green glaze.

? Samarkand type. NINTH TO ELEVENTH CENTURY. D. 7.15"

F 366. Plate 61

Shallow bowl with rounded sides and everted lip: low base almost flat. Buff pottery with wash of black slip and painted designs in white slip. Inside is a symmetrical radiating design of three cranes and three pointed leaves filled with dots: in the spaces are irregular polygonal ornaments with discs in a dotted ground: on the lip are a wavy line and dots. On the outside are five passages of striped ornament.

Amul type. NINTH TO ELEVENTH CENTURY. D. 9.5"

F 367. Plate 52

Bowl of conical form with contracted lip and small shallow base. Reddish-buff pottery with wash of white slip inside and *graffiato* designs under a yellowish glaze. Inside is a lion or dog with collar in a ground of foliage scrolls. In the centre is a medallion with crossed quatrefoil ornament. A wash of glaze on the upper part of the exterior.

Amul or Rhages. TENTH TO TWELFTH CENTURY. D. 5.2"

F 368. Plate 52

Bowl with lightly rounded sides and small shallow foot, separately formed, with spreading rim. Red pottery with wash of white slip inside and *graffiato* designs under a yellowish glaze. In the centre is a (?) dog with collar on neck and quatrefoil and other ornaments on the body: in the spaces are foliage scrolls in a ground washed with manganese: border of lightly incised cross hatching edged with bands of green. On the exterior are traces of slip and a band of green glaze.

Amul or Rhages. TENTH TO TWELFTH CENTURY. D. 6.8"

F 369. Plate 58

Bowl with lightly rounded sides and small shallow foot with spreading rim. Reddish-buff pottery with wash of white slip inside, and painted in black, orange, and green under a clear glaze. In the centre is an (?) ibex (drawn with strong black outlines and coloured orange) with collar on neck and wheel-like ornaments and groups of spots on the body, enclosed by a black ring with passages of fringed bordering: in the spaces are fringed discs. On the lip is a border of black loops enclosing green dots. The exterior is unglazed.

Amul type. NINTH TO ELEVENTH CENTURY. D. 6.2"

Exhibited at the Gemeente-Museum, The Hague, 1927 (Catalogue No. 145).

F 370. Plate 58

Bowl with rounded sides and slightly projecting lip: shallow base. Close-grained buff pottery with opaque white glaze tinged with pinkish grey. Painted inside in dark manganese-purple with touches of orange, with a leopard-like animal with two horns. Plain border. Three spur-marks inside.

D. 10.3"

Said to have been found at Kermanshah.

F 371. Plate 58

Shallow dish, saucer-shaped, with crinkled edge: flat base. Close-grained buff ware with thick pinkish-grey glaze painted in manganese purple. Inside are a winged griffin lion and plain border.

Amul type. NINTH TO ELEVENTH CENTURY. D. 5.15"

Said to have been found at Kermanshah.

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F 372. Plate 72

Dish with spreading lip. Buff pottery with creamy glaze painted in greenish-golden lustre with ruby reflections. Inside is a medallion with a goose, the spaces filled with hatching: wide border of plain lustre. Outside are three medallions in a ground of stripes and dots. Mark, a cross.

Fostat type. NINTH OR TENTH CENTURY. D. 4.8"

F 373. Plate 56

Bowl with rounded sides and flat rim. Buff pottery with opaque greyish-white glaze painted in golden-brown lustre. Inside are a dove and a fish and ornamental Cufic characters in a dotted ground: border of circles in a dotted ground on the rim. Outside are concentric circles enclosing dots in a ground of dotted network. Signature on the base.

Samarra or Fostat. NINTH OR TENTH CENTURY. D. 6"

F 374. Plate 57

Shallow bowl with rounded sides and lip folded outwards. Shallow base. Fine buff pottery with opaque greyish-white glaze painted in greenish-brown lustre. Inside is a dove with ornamental collar, the spaces filled with foliage scrolls: the designs are framed by plain borders and the ground is strewn with V-shaped dots: loop border. Outside and on the base are scrolls.

Samarra or Fostat. NINTH OR TENTH CENTURY. D. 8.4"

See *Transactions of the Oriental Ceramic Society*, 1925-6, PLATE VI.

F 375. Plate 56

Shallow bowl with rounded sides and outward folded lip: wide shallow base. Fine buff pottery with opaque greyish-white glaze, painted in dark blue with a formal design of two large floral medallions on a V-shaped stand with a plant between them, all enclosed by a wreath. Glaze much decayed.

Samarra type. NINTH CENTURY. D. 8.6"

F 376. Plate 56

Shallow bowl with rounded sides and everted lip: shallow base. Fine buff pottery with opaque white glaze: painted inside in dark blue with a formal tree and a wreath border.

Samarra type. NINTH CENTURY. D. 7.9"

F 377. Plate 55

Bowl with rounded sides, contracted at the lip, and flat base. Reddish-buff ware with transparent creamy glaze patterned inside with radiating compartments edged with green and alternately spotted with manganese and barred with a yellow stripe. Streaks of green, yellow, and manganese outside.

Samarra type. NINTH CENTURY. D. 10"

F 378. Plate 55

Shallow bowl with rounded sides and flat base. Buff pottery with transparent creamy glaze patterned inside with a cruciform design in manganese and green in a yellow ground: streaks of green outside.

Samarra type. NINTH CENTURY. D. 6.75"

F 379. Plate 54

Cup, cylindrical, with flat contracted base. Reddish-buff pottery with transparent creamy glaze streaked with green and yellow in Tang style.

Samarra type. NINTH CENTURY. H. 3.3"

F 380. Plate 54

Dish with rim slightly bent downwards and three peg feet. Buff ware with greyish glaze patterned with radiating green stripes. Splashes of green underneath.

Samarra type. NINTH CENTURY. D. 8.4"

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F 385. Plate 59

Dish, saucer-shaped, with narrow flat rim. Flat base with a sunk medallion in the centre. Sandy white ware with engraved designs coloured blue, turquoise, aubergine, and brownish-yellow under a clear glaze which is crazed and encrusted with iridescent decay in places. On a platform is a crowned figure dancing, with long waving sleeves in Chinese style: on her right is another figure playing a drum, and on her left is another who seems to be beating time with a *ju-i* sceptre. In front of the platform are two ape-like animals confronted, and in the spaces are foliage scrolls. Scroll border on the rim coloured blue. The reverse is plain and the base unglazed.

? Rhages or Rakka. TWELFTH CENTURY. D. 16"

The design is notable for Chinese influences. The dancing figure might have been modelled on a T'ang statuette.

Exhibited at the Gemeente-Museum, The Hague, 1927 (Catalogue No. 221).

F 386. Plate 61

Dish, saucer-shaped, with narrow flat rim; spreading base-rim. Sandy white ware with incised designs coloured blue, green, aubergine, and brownish-yellow under a clear glaze which is crazed and encrusted with iridescent decay in places. In the centre is a sphinx-like figure with woman's head and wings. On the rim are indistinct ornaments, apparently four passages of (?) Cufic characters in scrolls, and four fruits. The reverse is plain and the base unglazed.

? Rhages or Rakka. TWELFTH CENTURY. D. 11.9"

F 387. Plate 60

Shallow bowl with rounded sides and narrow slanting rim: base almost flat with a sunk medallion in the middle. Sandy white ware with incised designs under a brilliant blue glaze. Inside is a large medallion with a dove in foliage scrolls: foliage scrolls on the rim. The outside is plain and the base unglazed.

Rhages. TWELFTH CENTURY. D. 10.25"

F 388. Plate 62

Jug, pear-shaped, with cylindrical neck with a raised band below it: grooved handle. The sides are faceted in nine upright compartments and the neck in ten. Sandy white ware with deep blue glaze painted in dry red and white with leaf gilding. On the body in each facet is a design of scroll-edged panels enclosing rosettes and lozenges of gold, with dotted borders: a petal pattern in white below. On the neck are bands of lozenge pattern in red and gold bordered with loops and dots in white: similar ornament on the handle: dotted border below the lip.

Rhages. EARLY THIRTEENTH CENTURY. H. 8.7"

F 389. Plate 62

Bowl with wide mouth, slightly contracted, curved sides, and small foot. Sandy white ware with deep blue glaze and designs painted in dry red and white with leaf gilding. Inside is a radiating design of three crossed bands bordered with red and filled with lozenge ornaments, scrolls, and interlacings: in the spaces between are six shield-shaped ornaments with red borders and filling of discs and scrolls: a brown band below the lip. Outside are radiating white lines looped at the top to look like petals.

Rhages. EARLY THIRTEENTH CENTURY. D. 8.6"

Exhibited at the Gemeente-Museum, The Hague, 1927 (Catalogue No. 188).

F 390. Plate 65

Bowl of similar form and with similar design: but the background is white except on the crossed bands: and the radial lines outside are red. The glaze is encrusted with iridescence.

D. 8.2"

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F 391. Plate 64

Bowl with rounded sides flattened below the lip. Sandy white ware with opaque turquoise-blue glaze, painted in dry enamels—blue, black, red, and white—with touches of gilding and some raised details in white. Inside are seated a man and a woman on a platform with tasselled border: in the spaces are a bird, a quatrefoil, and two lozenges: border of white Cufic characters in a black ground: and blue dentate edging. Outside is a Naskhi inscription in black.

Rhages. EARLY THIRTEENTH CENTURY. D. 6.3"

F 392. Plate 63

Bowl with wide mouth, lightly rounded sides, and narrow deep base. Sandy white ware with opaque white glaze. Painted in dry enamels with touches of leaf gilding. In the centre is a sun in splendour enclosed by an interrupted border of zigzag leaf pattern. On the sides are four medallions with seated figures holding cups, painted in black, red, and white in a blue ground: cusped palmettes between them. Border of Cufic characters (the invocation *wallāh* repeated) reserved in blue, and dentate edging. Outside is a band of Naskhi inscription in black.

Rhages. EARLY THIRTEENTH CENTURY. D. 7.3"

F 393. Plate 63

Bowl, conical, with straight sides sharply contracted above the base which is straight and deep. Sandy white ware with creamy-white glaze, irregularly crackled; painted in dry enamels—red, black, turquoise, and blue. Inside on the bottom is a cruciform design of four trees with seated figures between them: on the sides are four striped discs with formal fruit designs between, and above is a band formed of three Cufic characters repeated: dentate border. Outside is a band of Naskhi inscription in black, between two red rings.

Rhages. EARLY THIRTEENTH CENTURY. D. 7.5"

F 394. Plate 64

Bowl with rounded sides slightly flattened on the upper part, and spreading lip with a raised band below it: slightly expanding foot. Sandy white ware with opaque turquoise-blue glaze. Decorated inside with designs partly raised in white slip and partly painted in dry red enamel with gilding. In the centre is a medallion with a tree of life between two birds: on the sides are four radiating arabesque designs in a blue ground and between them four medallions of arabesque foliage: border of raised foliage scrolls in a blue band. Outside is a band of Naskhi inscription in red.

Rhages. EARLY THIRTEENTH CENTURY. D. 8.6"

F 395. Plate 63

Bowl with globular body and wide straight neck: two handles in the form of cheetahs. Sandy white ware with clear glaze. The outside is decorated with a band of Naskhi inscriptions in slightly raised letters gilt, between two of gilt scroll designs faintly outlined in red: pendent ornaments below. Round the lip is a blue band with gilt rings.

Rhages. EARLY THIRTEENTH CENTURY. H. 5.5"

F 396. Plate 63

Cup with straight sides slightly tapering: a groove below the lip and above the foot. Sandy white ware with opaque turquoise-blue glaze painted in dry enamels—blue, black, red, and white—with touches of leaf gilding. On the sides are arabesque scrolls and borders of Cufic characters repeated and running scrolls: dentate edging. Inside is a band of Cufic inscription and slight formal ornaments: a quatrefoil on the bottom.

Rhages. EARLY THIRTEENTH CENTURY. H. 4.75"

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F 397

Mug, or flower vase, cylindrical, with square handle. Sandy white ware with ornament outlined in black and filled in with turquoise, green, and pale reddish slip under a clear glaze: touches of dry red have been added and the ground has been smeared with ochreous yellow. On the sides are an ape, a (?) leopard, and a lion among plants: borders of key-fret. H. 4.5"

F 398. Plate 65

Jug with wide ovoid body, cylindrical neck, and flat handle with knob on top. Fine grained white body like pipe-clay with encrusted designs, outlined in red and painted with blue and white enamels and gilding. On the body is a broad belt with formal flowers and leaves in high relief and pierced, the spaces filled with slightly raised foliage scrolls: below are a band of scroll-work and a fringe of arabesques, and above is a band of formal floral designs with three raised perforated discs and three faceted bosses. On the neck are a similar band with discs and bosses and a narrow band of scrolls. Blue ornaments inside the neck. Flat base.

? Rhages. THIRTEENTH CENTURY. H. 8"

F 399. Plate 75

Jug with ovoid body, cylindrical neck, and plain handle. Close-grained buff pottery painted in opaque blue enamel. On the body are four arched panels with designs in foliage scrolls, namely, a man on a camel, a horseman, an archer on a camel, and a deer attacked by a lion. On the neck are decorative Cufic characters and floral scrolls. Border of dots on the mouth-rim. Flat base.

? Rhages. ? THIRTEENTH CENTURY. H. 6.6"

Cf. H. Gallois, Mededeelingen van den Dienst voor Kunsten, etc. Der Gemeente 'S-Gravenhage, April 1924, No. 18.

F 400. Plate 63

Shallow bowl with rounded sides and slightly projecting lip with a raised band below it. Sandy white ware with opaque creamy glaze painted in golden-brown lustre with ruby reflections. Inside is a horseman encircled by four other horsemen with radiating arabesque designs between: border of Cufic lettering reserved in lustre, and dentate edging. Outside are nine radiating compartments with scrolls.

Rhages. THIRTEENTH CENTURY. D. 7.75"

F 401. Plate 56

Tile in the form of an eight-pointed star. Sandy white ware with creamy glaze painted in blue, turquoise, and golden lustre with a tree of life between two seated figures (with haloes) and a background of foliage, dots, and scrolls reserved in lustre. In the border is a Persian poem: brown edges.

Rhages or Veramin. THIRTEENTH CENTURY. D. 8"

F 402. Plate 75

Bottle in the form of a standing figure holding (?) bagpipes under the right arm. Bell-shaped base with petal band in relief. Sandy white ware with opaque creamy glaze painted in golden-brown lustre with ruby reflections. The robes are embroidered with floral scrolls and medallions. Naskhi inscription on the base.

Rhages. THIRTEENTH CENTURY. H. 11.5"

F 403. Plate 66

Dish, flat, with scalloped upright sides and narrow grooved rim. Sandy white ware with opaque creamy glaze, painted in golden-brown lustre with ruby reflections. In the centre is a scene with a horse standing by a seated figure, and a row of five persons watching in the background: in the foreground is a nude figure in a stream among fishes. The design is reserved in a lustre background in which are plants and etched scrolls. On the sides inside

THE EUMORFOPOULOS COLLECTION

and out are inscriptions painted in lustre and on the rim is another long inscription etched in a lustre ground. The base is unglazed. Rhages. D. 13.8"

Exhibited at the Gemeente-Museum, The Hague, 1927 (Catalogue No. 172).

The long inscription on the border, complete except for two gaps, has been translated by Prof. Herzfeld. It consists of a list of the titles of the owner of the dish, a Persian general of high rank, whose name is unfortunately lost in one of the gaps; and it ends with the passage "made by Saygid Shamr al-din al-Husaini in the month Tumādā II in the year 607" (of the Hejra). The date corresponds to November-December A.D. 1210. There is no indication where the maker lived.

The theme of the decoration is the discovery of the Princess Shirin bathing by King Khosrau.

F 404. Plate 56

Bowl with globular body and short contracted neck with slightly spreading lip. Two handles in the form of cheetahs. Sandy white ware with opaque creamy glaze painted in golden-brown lustre. Outside is a broad belt with panels of arabesques alternating with bands of ornamental Naskhi inscriptions; a band of similar inscriptions above and a band of floral arabesques below. Plain lustred edging and inscription inside the neck. Rhages. THIRTEENTH CENTURY. H. 5.6"

Exhibited at the Gemeente-Museum, The Hague, 1927 (Catalogue No. 172).

F 405. Plate 72

Bowl with rounded sides, flattened above, and slightly everted lip: high spreading base. Sandy white ware with opaque creamy glaze, painted in brown lustre. Inside is a medallion with a goose in foliage reserved in lustre: on the sides are four oval palmettes of lustre with etched scrolls and Naskhi inscriptions between: deep border of lustre with etched inscriptions. Outside is a pattern of ovals enclosing dots. ? Rhages. THIRTEENTH CENTURY. D. 7.5"

F 406. Plate 67

Bowl with rounded sides moulded in eight lobes: deep spreading base. Sandy white ware with deep blue glaze outside. Inside are eight radiating panels: four are blue with medallions and scrolls in lustre: the others are cream-white and painted in golden-brown lustre. In two of the latter are birds reserved in a lustre ground: and in the other two are scrolls and leaves and a band of scroll pattern. Lustre band on the rim. ? Rhages. THIRTEENTH CENTURY. D. 7.9"

F 407. Plate 68

Basin with narrow flat rim and slanting sides. Sandy white ware with opaque creamy glaze inside painted in golden-brown lustre with touches of blue: vivid blue glaze outside. In the centre is a medallion with a lady seated, the spaces filled with lustre in which foliage scrolls are reserved: border of floral scrolls interrupted by discs. On the sides are seated female figures, scrolls, and a bird reserved in a lustre ground. On the rim is a border of mock inscriptions and scrolls interrupted by discs. The base is unglazed. ? Rhages. THIRTEENTH CENTURY. D. 14"

F 408. Plate 68

Basin with slanting sides and narrow rim folded outwards. Sandy white ware painted in golden-brown lustre. Inside is a *Simurgh*, a bird-like figure with crowned human head and halo, set in a ground diapered with circles enclosing formal characters and scrolls: border of arcs on the rim. Blue glaze on the reverse. ? Sultanabad. THIRTEENTH OR FOURTEENTH CENTURY. D. 14.8"

F 409. Plate 67

Jug with ovoid body and narrow straight neck: grooved handle with conical thumb-piece: low spreading base. Sandy white ware with vivid blue glaze which stops short of the base, and painted designs in brown lustre and black. On the upper part of the body is a broad belt divided into five panels, in two of which are peacock-like birds reserved in a lustre ground,

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while in the rest are medallions with formal lilies in the ground of lustre scrolls: the panels are separated by bands of Naskhi inscriptions. Below is a band of Naskhi inscriptions in black. On the neck are a band of floral scrolls and plain rings in lustre.

? Rhages. THIRTEENTH OR FOURTEENTH CENTURY. H. 8.5"

F 410. Plate 57

Bowl of conical form with sides contracted at the top and flat rim projecting inwards and outwards: slightly spreading foot. Sandy white ware with clear glaze painted in brown lustre and blue. In the centre is a seated figure with halo, holding a (?) lily: the spaces are filled with formal lily flowers and foliage reserved in a ground of brown lustre: borders of mock inscriptions and foliage scrolls: a band of discs on the rim. Outside is a band of Naskhi inscriptions in blue and lustre; and below it a broad band of circles filled with scrolls in brown, and plain rings.

? Sultanabad. FOURTEENTH CENTURY. D. 11"

Parts of the lustre have ruby reflections.

F 411. Plate 69

Bowl with rounded sides moulded in sixteen lobes. Sandy white ware painted in dark and light blue and brown-black under a clear glaze irregularly crazed. Inside is a central medallion with two turbanned figures seated in converse among flowers; they are outlined and shaded in black in a dark blue ground: on the sides are alternating designs (1) flowers and foliage in black outline in a dotted black ground; (2) similar flowers and foliage in a dark blue ground, and (3) a trellis band in blue and black and a formal border. Outside is a similar trellis band alternating with a close floral pattern in blue and black. Black edges.

Sultanabad. THIRTEENTH OR FOURTEENTH CENTURY. D. 8"

Exhibited at the Gemeente-Museum, The Hague, 1927 (Catalogue No. 198).

F 412. Plate 69

Bowl with wide mouth, rounded sides, and small base. Sandy white ware painted in blue and brown-black under a clear glaze irregularly crazed. Inside is a radiating design of flowers and foliage slightly raised in white with black outlines in a blue ground: above this is a border of foliage similarly treated. Outside is a painted design of flowers and foliage in black with washes of blue. Black borders.

Sultanabad. THIRTEENTH OR FOURTEENTH CENTURY. D. 8.5"

The shape of the bowl recalls the Chinese Chün ware bowls of the Sung and Yüan periods.

F 413. Plate 70

Jar (*albarello*), cylindrical, with slightly tapered body: contracted neck with spreading lip: and low spreading base. Sandy white ware with ornament in low relief under a deep blue glaze. The ornament is obscured by the glaze but it appears to consist of a framework of interlacing knots forming oblong panels in which are (?) floral designs: narrow border of scrolls on the shoulder.

Sultanabad. THIRTEENTH OR FOURTEENTH CENTURY. H. 13.7"

F 414. Plate 71

Ewer with pear-shaped body, slender ribbed neck, and foliate cup-shaped mouth: spout in the form of a bird's head on the shoulder linked to the neck by a bar. Sandy white ware with ornament in low relief under a deep blue glaze which ends in an irregular line with drops above the base. On the shoulder is a frieze of hounds and deer in floral scrolls with a milled band above.

Sultanabad. THIRTEENTH OR FOURTEENTH CENTURY. H. 11.25"

F 415. Plate 72

Jug with ovoid body and short straight neck, low spreading base, and plain handle. Sandy white ware with dressing of black slip, in which designs are scratched, under a pale turquoise-blue glaze. On the body are vertical bands and on the neck are formal Cufic characters repeated. Blue glaze inside.

? Sultanabad or Rhages. THIRTEENTH OR FOURTEENTH CENTURY. H. 4.9"

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F 416. Plate 56

Bowl with rounded sides shaped in eight lobes at the top: deep spreading base. Sandy white ware with a wash of black, through which the designs are cut: over all a pale blue glaze. Inside are eight radiating petal-shaped compartments, in four of which are arabesque palmettes. Two rings outside.

? Sultanabad or Rhages. THIRTEENTH OR FOURTEENTH CENTURY. D. 5.5"

F 417. Plate 73

Bottle with globular body and slender neck with cup-shaped mouth. Sandy white ware with bands of black, with etched inscriptions and painted black designs under a crackled turquoise glaze. On the body is a band of floral scroll-work between two inscribed belts, with pendent lily designs below and scrolls above. The neck is black with groups of incised dots, and there is a raised blue band above and below: on the cup are a floral scroll and a black inscribed band: the lip is blue.

? Sultanabad. THIRTEENTH OR FOURTEENTH CENTURY. H. 10"

F 418. Plate 72

Cup-stand with inverted bowl-shaped base, with raised band above, and a cylindrical neck. Sandy white ware with *graffiato* ornament formed by a wash of black slip, in which the designs are left standing, the surrounding ground being scraped clean: clear glaze much perished. On the base is a frieze of animals and foliage scrolls: a striped band on the neck.

? Rhages or Rakka. TWELFTH CENTURY. H. 3.75"

Exhibited at the Gemeente-Museum, The Hague, 1927 (Catalogue No. 192).

F 419. Plate 58

Dish with narrow slanting rim and high base. Sandy white ware painted in black under a clear crackled glaze. In the centre is a standing figure with halo painted in black with *graffiato* details. On the rim is a band of divided flowers scratched through a black ground.

? Rakka. TWELFTH CENTURY. D. 7.55"

F 420. Plate 63

Shallow bowl of conical form with low spreading base. Sandy white ware painted in blue and black under a clear glaze. In the centre is a black-edged medallion with two blue fishes, from which radiate blue stripes: border of black with incised scrolls. Outside are blue radial lines in groups of three.

Rakka. THIRTEENTH CENTURY. D. 7.75"

F 421. Plate 72

Bowl with wide mouth and straight sides, canted sharply above the base. Sandy white ware painted in blue and black under a clear glaze. Inside is a radiating design of three crossed bands of blue striped with black: the spaces filled with cusped floral ornaments. Six formal lilies in black outside. On the base a heart-shaped mark in blue.

? Rakka or Rhages. THIRTEENTH CENTURY. D. 8.15"

F 422. Plate 72

Bowl with rounded sides, flattened above, and slightly everted lip: high spreading base. Sandy white ware painted in black and blue under a clear glaze. Inside is a central medallion and a radiating design of six tapering bands of black with etched Naskhi inscriptions and blue borders, the spaces filled with groups of small leaves. Outside is a foliage scroll in black and a band of arcs.

? Rakka or Rhages. THIRTEENTH CENTURY. D. 7.6"

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F 423. Plate 75

Vase with ovoid body, cylindrical neck with projecting lip, and spreading base. Sandy white ware painted in black under a clear glaze. On the side is a band of Naskhi characters repeated between triple rings: a gadroon border on the shoulder and three rings on the neck.

Rakka. THIRTEENTH CENTURY. H. 7.3"

F 424. Plate 73

Cover of a bowl, with rounded top and dove handle. Sandy white ware painted in blue and black under a clear glaze, with interlacing circles of arabesque foliage. Inside is an arabesque foliage palmette: brown edges.

Rakka. THIRTEENTH CENTURY. D. 7"

F 425. Plate 75

Bottle in the form of a monkey seated and holding a nut in left paw: cylindrical opening on the head. Sandy white ware with clear glaze painted in brown lustre and underglaze blue with floral ornament: floral scroll border below the lip. Flat base.

Rakka. THIRTEENTH CENTURY. H. 8.8"

F 426. Plate 74

Jug with pear-shaped body, contracted neck with projecting rim, and pinched lip-spout: plain handle. Sandy white ware with thick peacock-blue glaze irregularly crazed and encrusted with iridescence. The glaze ends in a thick irregular line short of the base.

Rakka. TWELFTH CENTURY OR EARLIER. H. 9.7"

Two fragments of another pot have stuck to the side.

F 427. Plate 74

Stand of rectangular form on four feet: a circular opening on the top. Sandy white ware with turquoise glaze and a few passages of blue ornament obscured by the thick iridescence.

Rakka. TWELFTH OR THIRTEENTH CENTURY. H. 4.5"

MARKS AND CHINESE CHARACTERS

F 76 馬 ma

F 78 泰和三年盆 t'ai ho san nien p'en

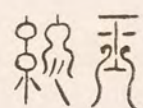
F 129 可松 k'o sung

F 156 荆溪惠孟臣製 ching ch'i hui mêng ch'ên chih

F 157 欽州周雅馨 ch'in chou chou ya hsing

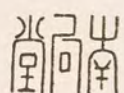
F 170 五 wu

F 194 大清康熙(啓庠)洛濱李應有
際五氏精製 ta ch'ing k'ang hsi (ch'i hsiang) lo pin
li ying yu chi wu shih ching chih

 yü chên (F 243)



— ch'i ku wan (F 251)



nan hsiang t'ang (F 274)

Marks on Kwangtung ware



ko ming hsiang chih = made
by Ko Ming-hsiang



ko yüan hsiang chih = made
by Ko Yüan-hsiang

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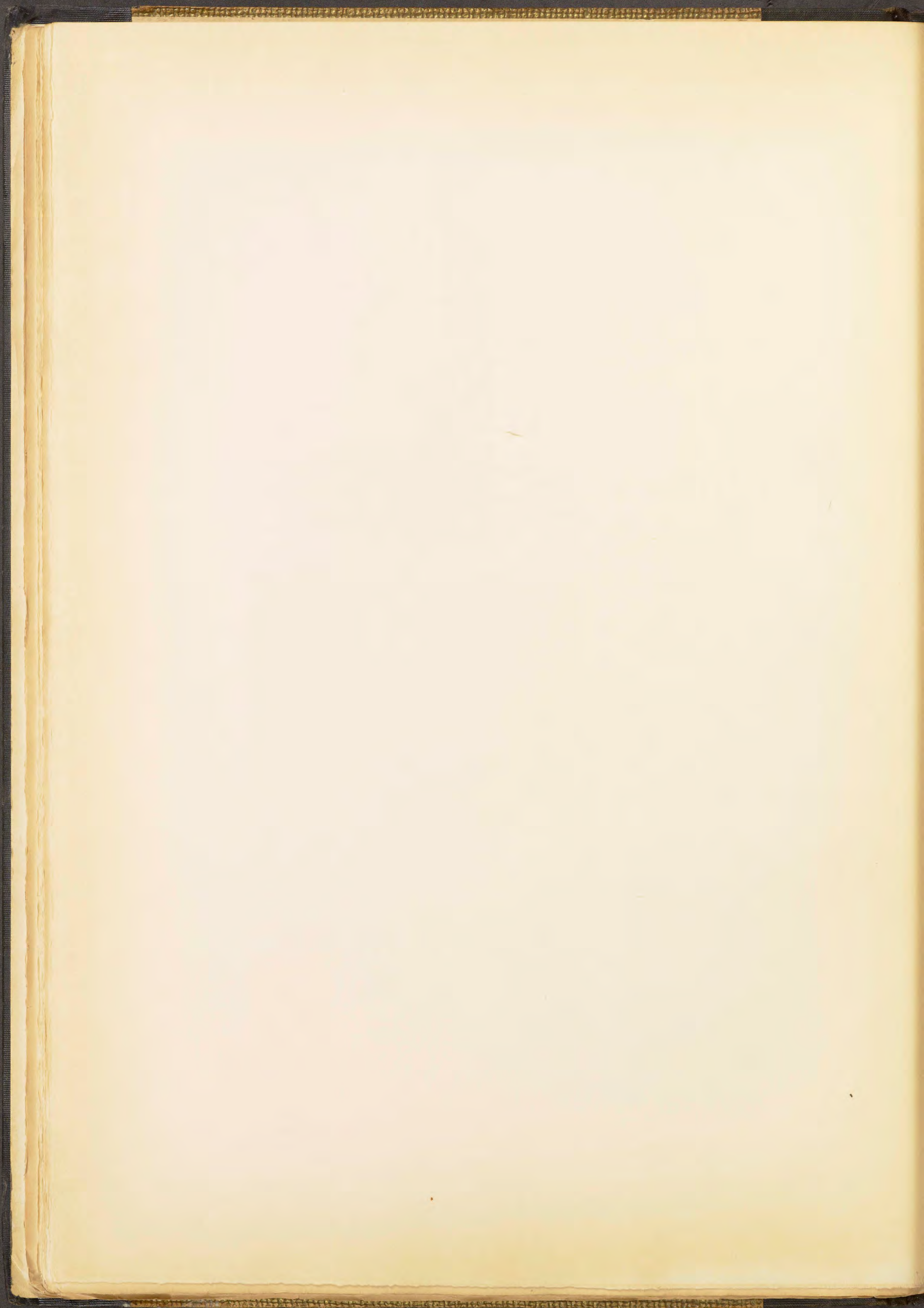
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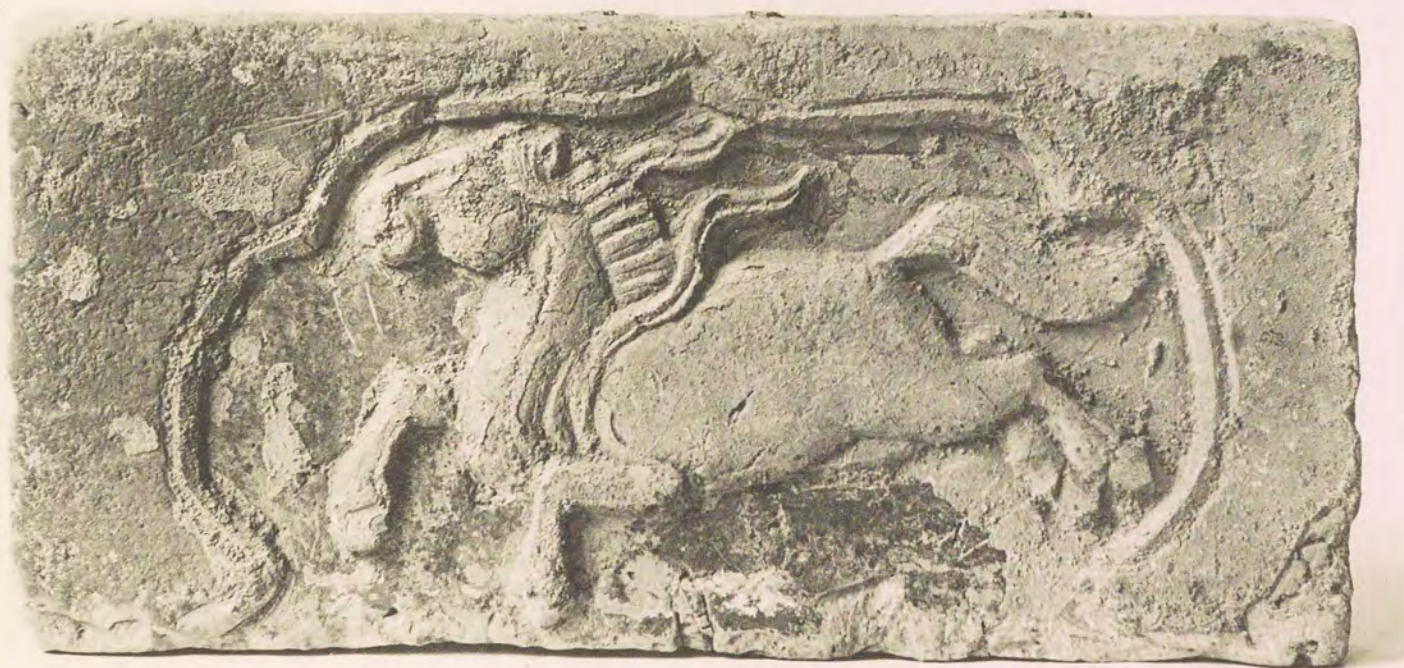
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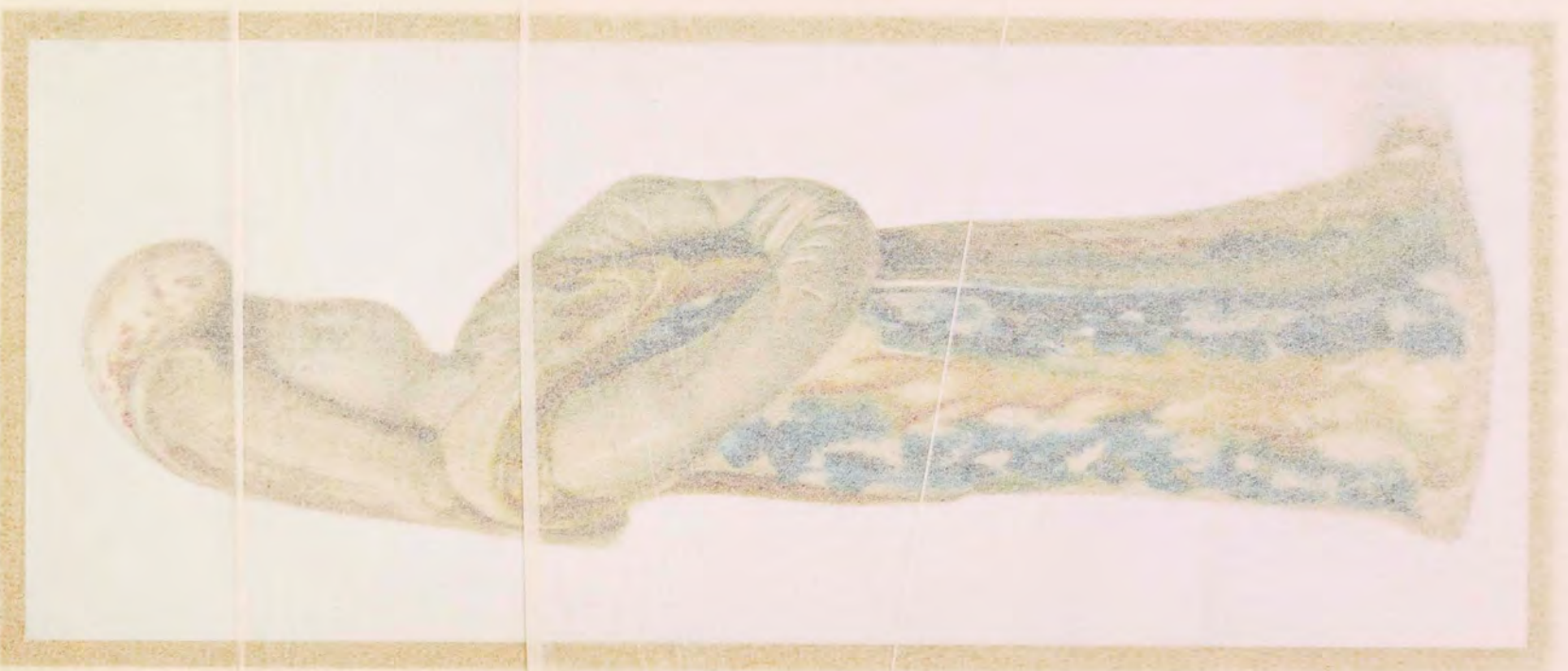
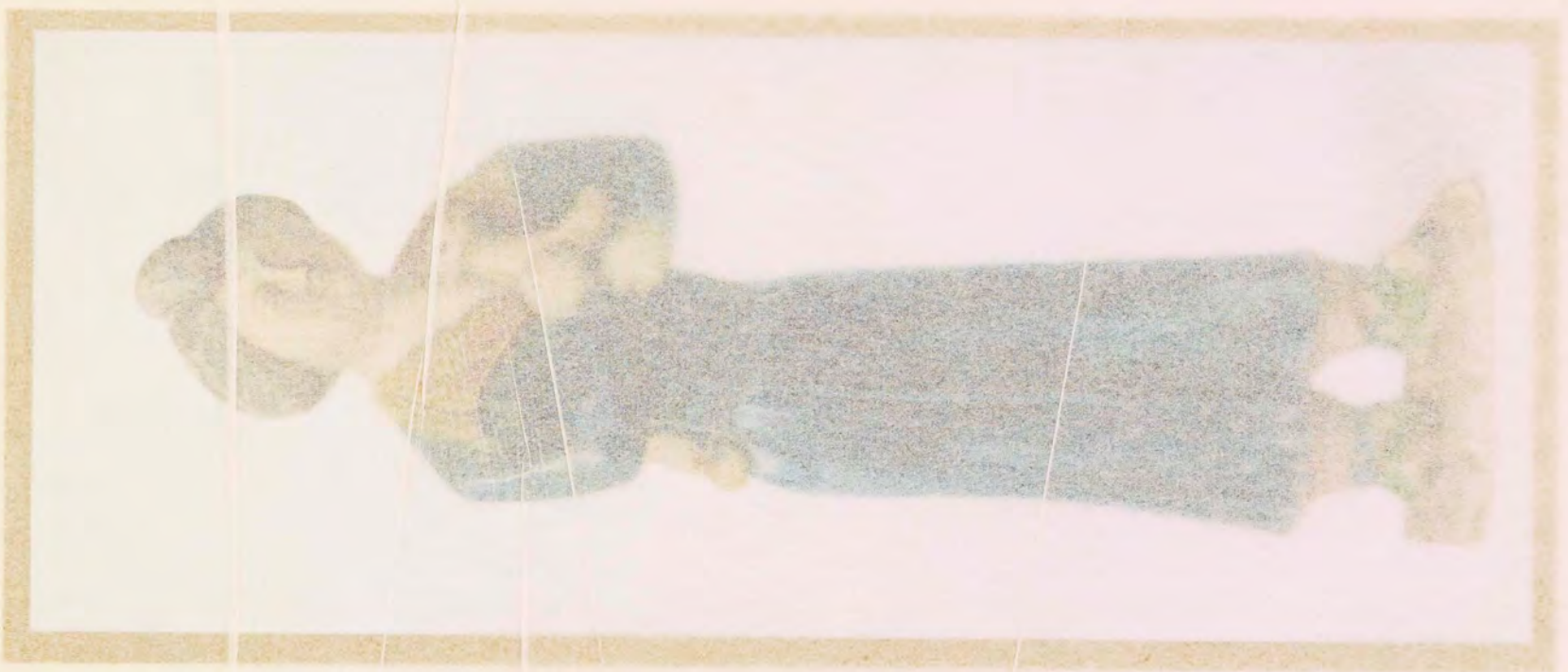


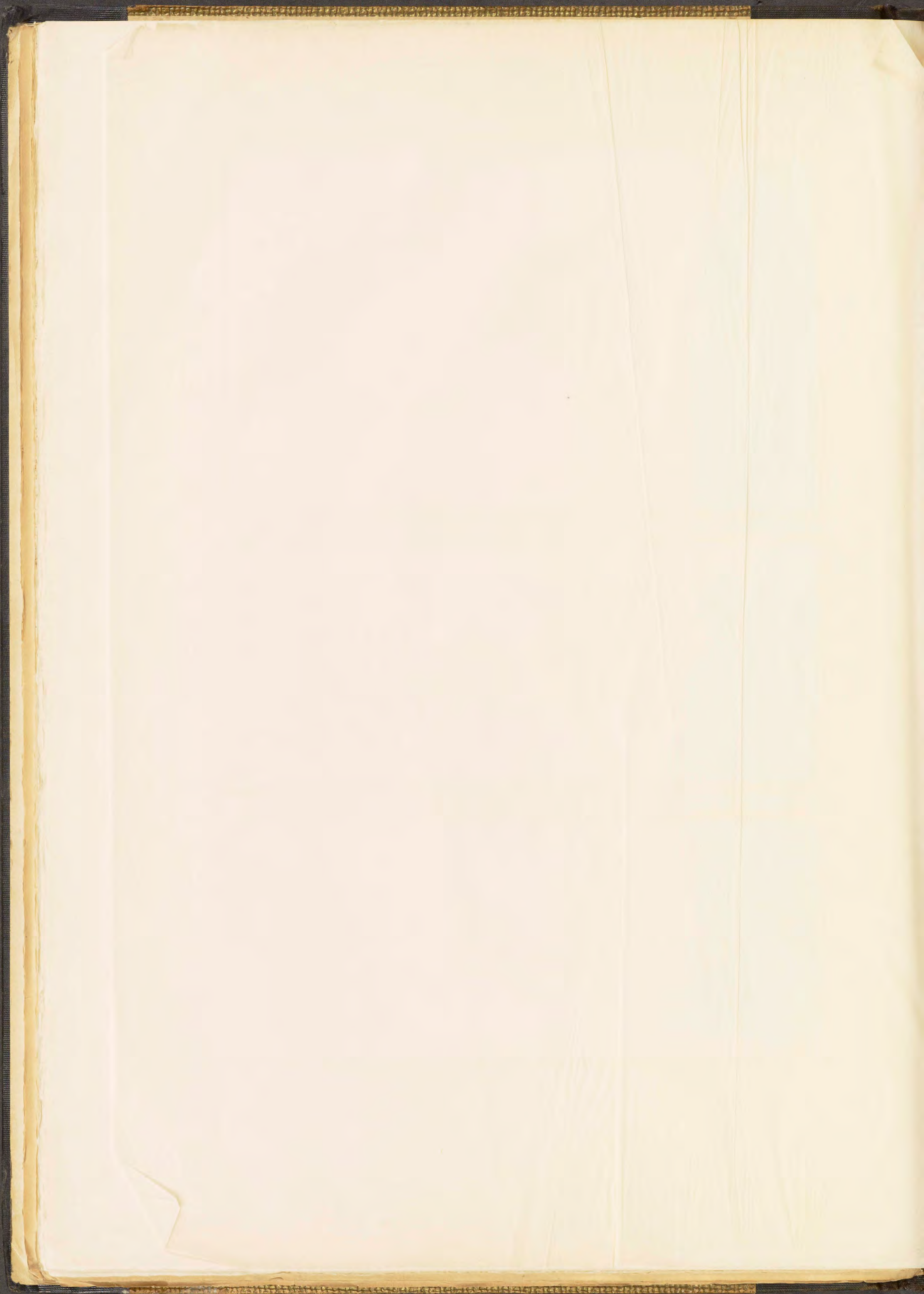
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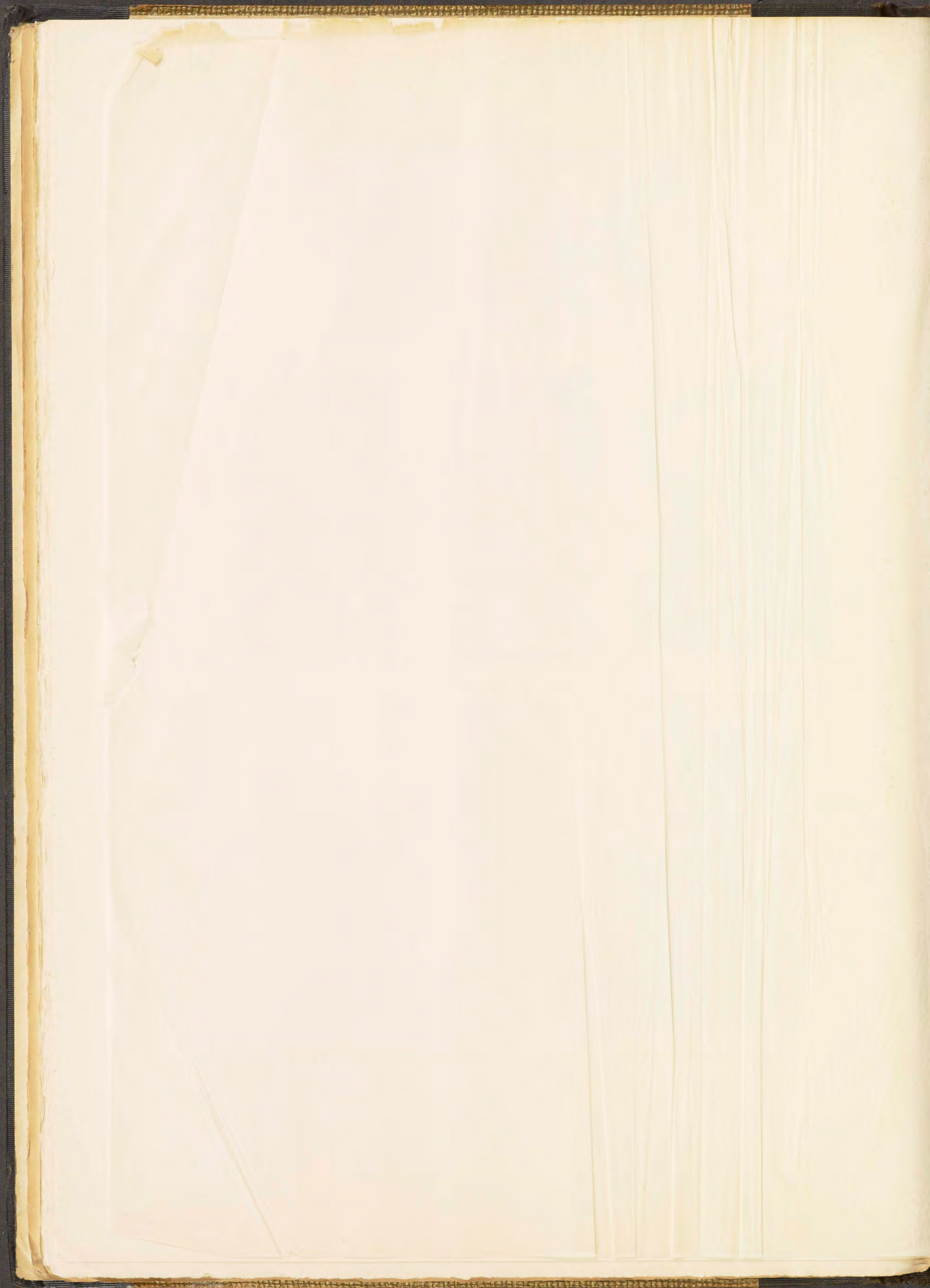
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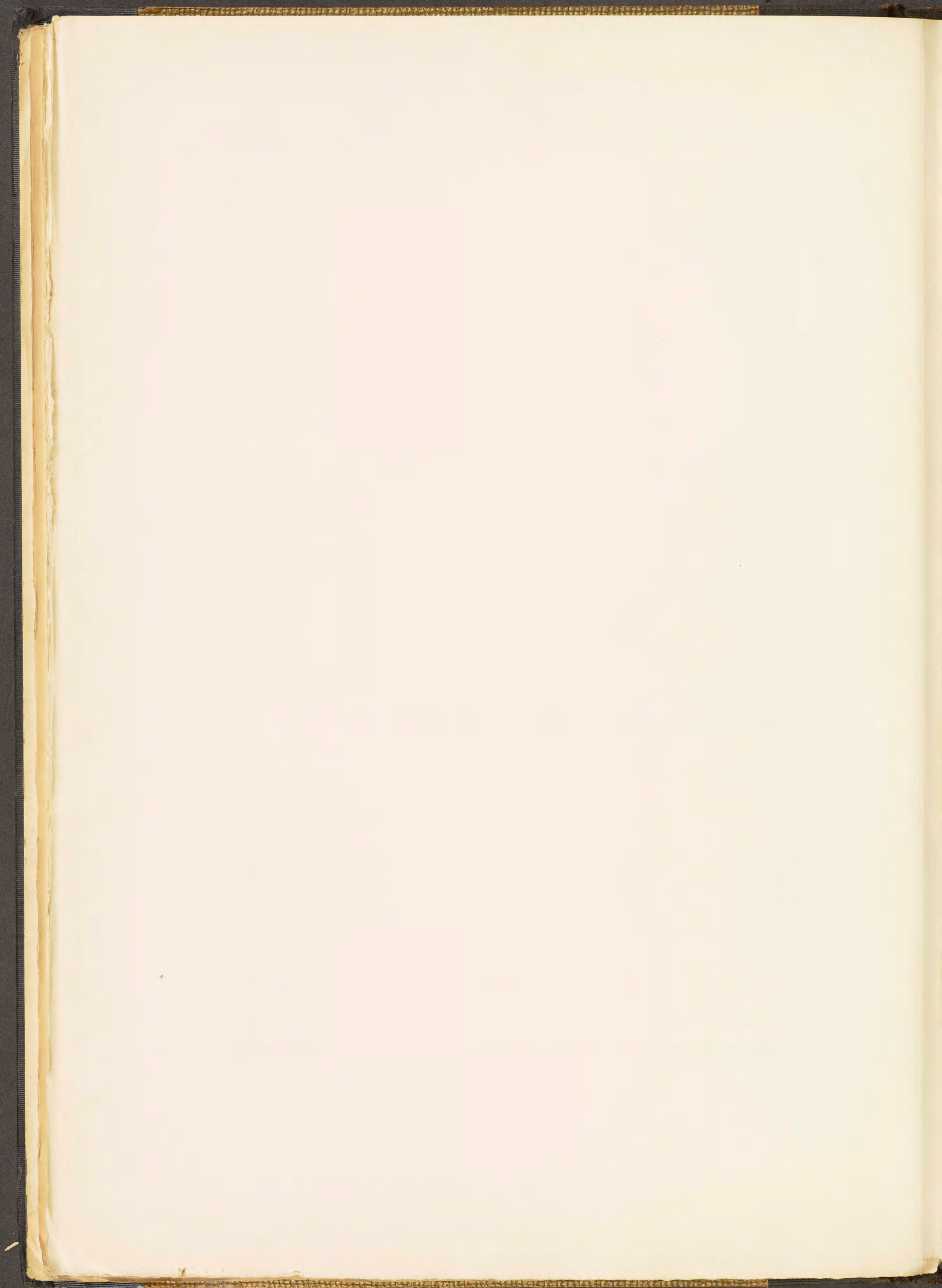
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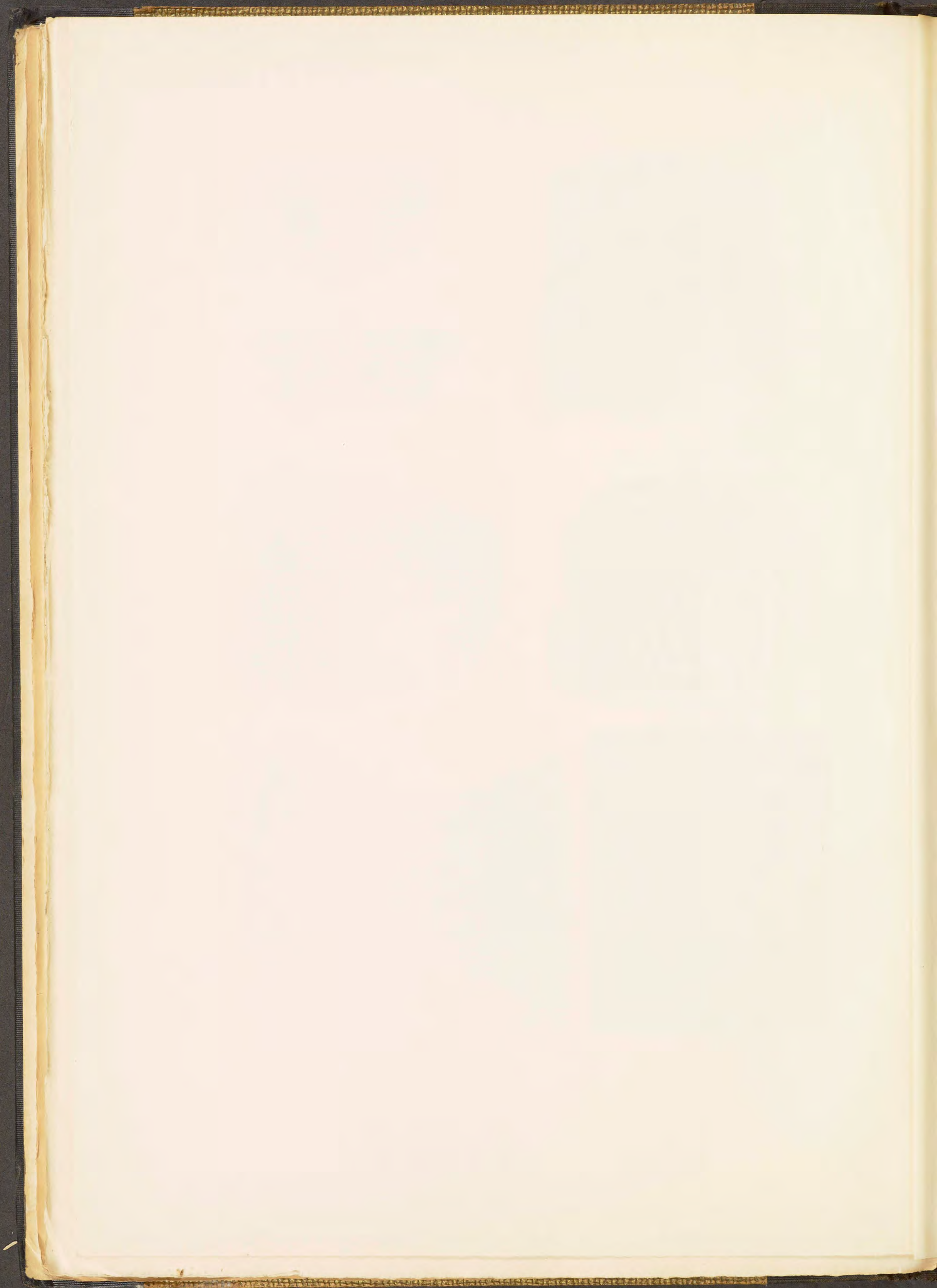
F 51



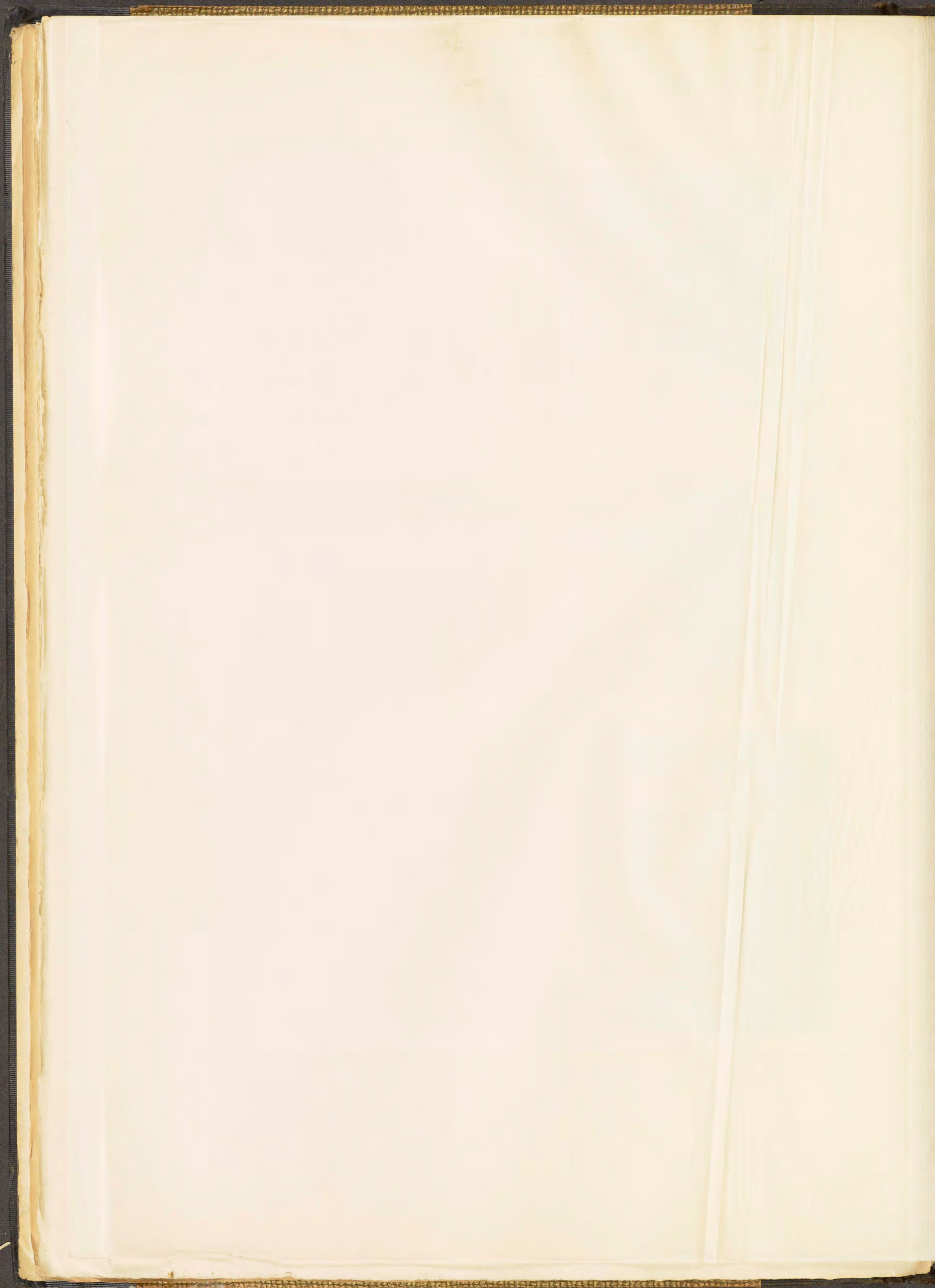
F 85



F 56

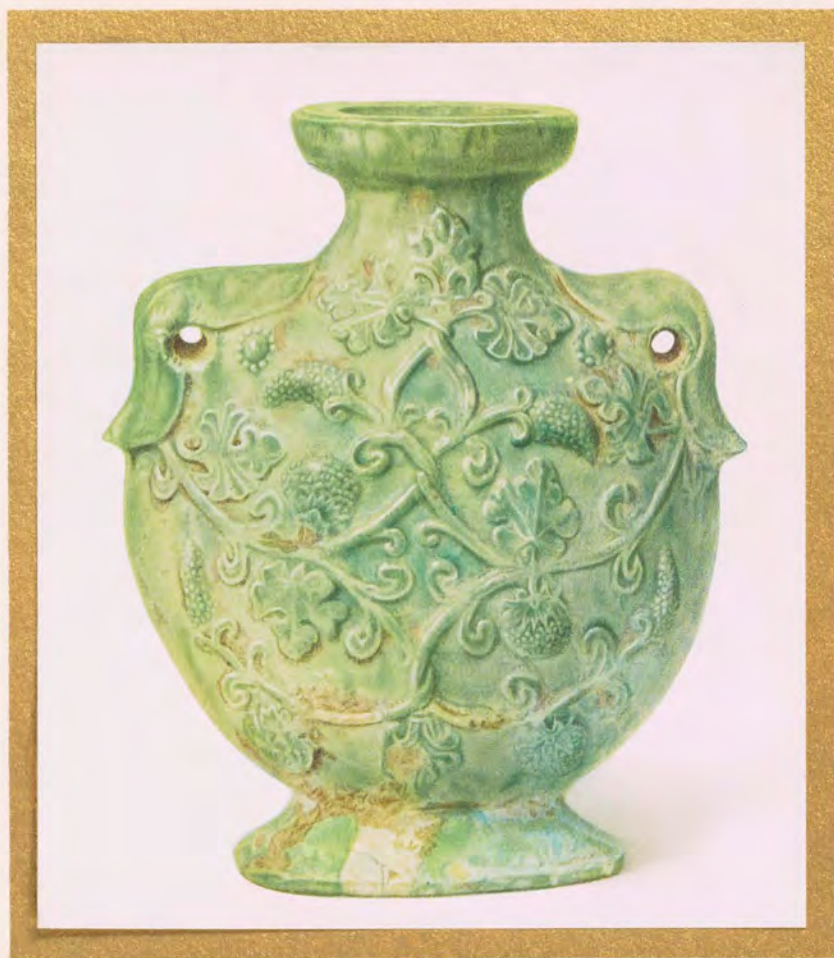








F 53

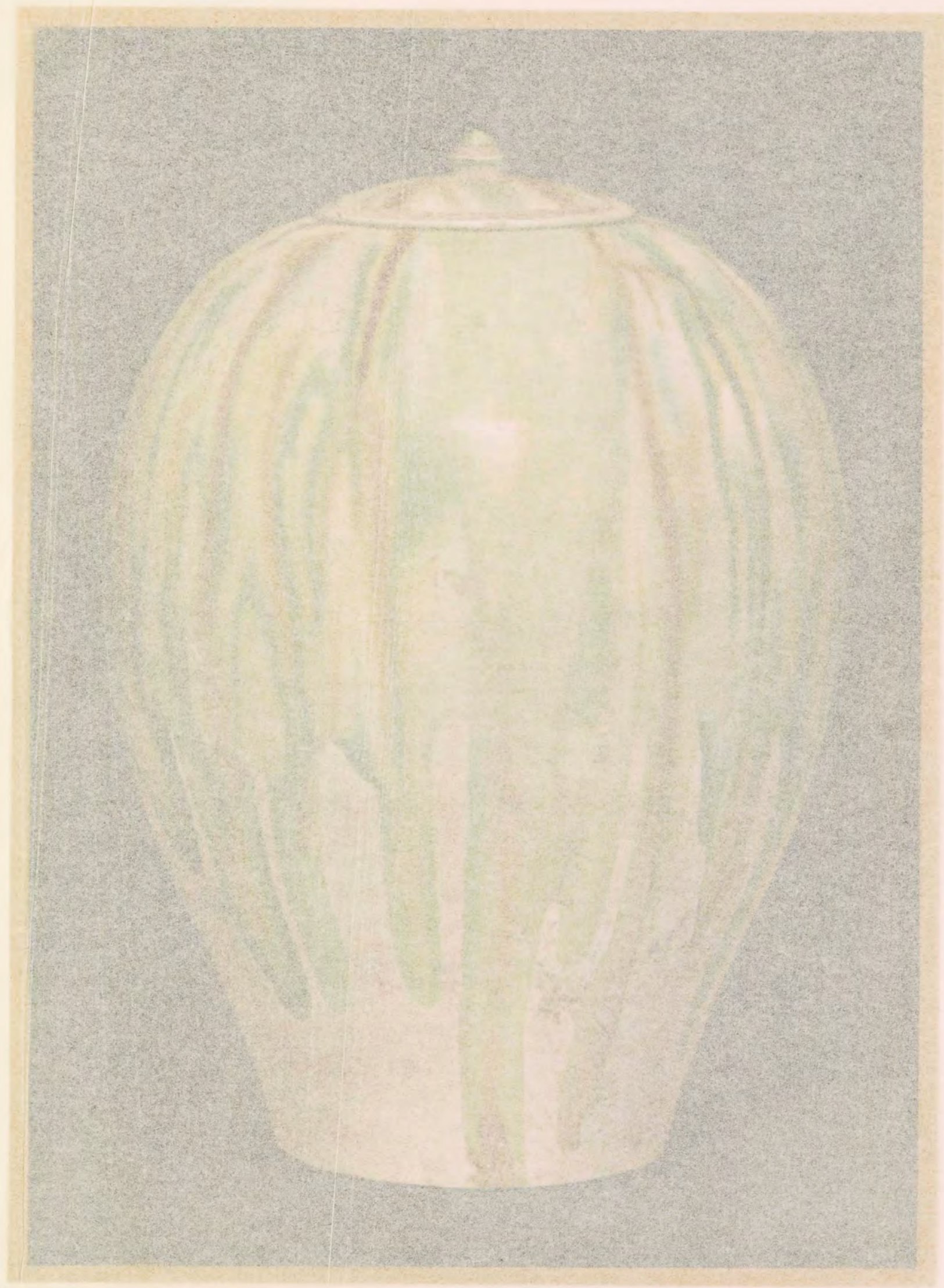


F 35

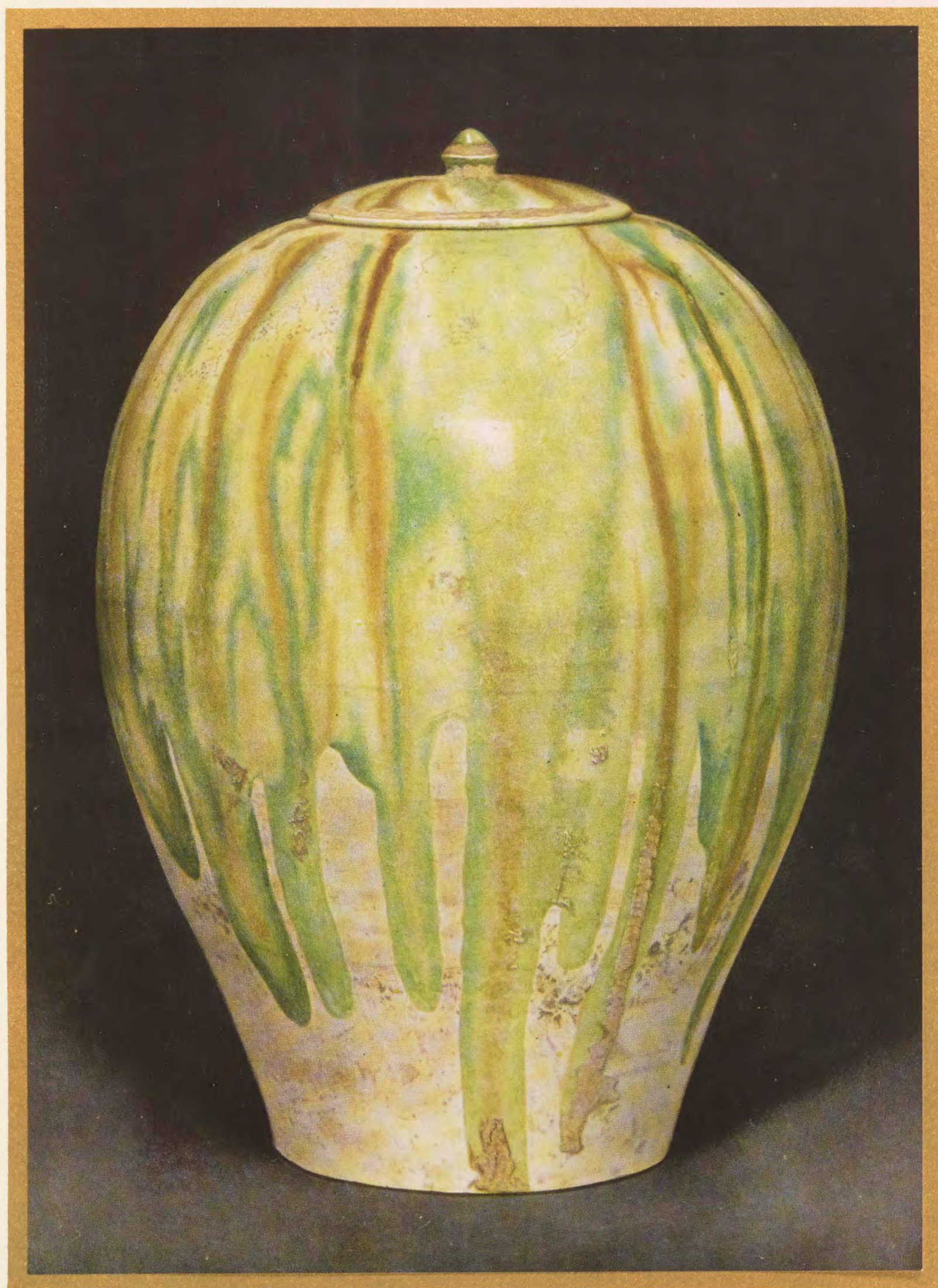


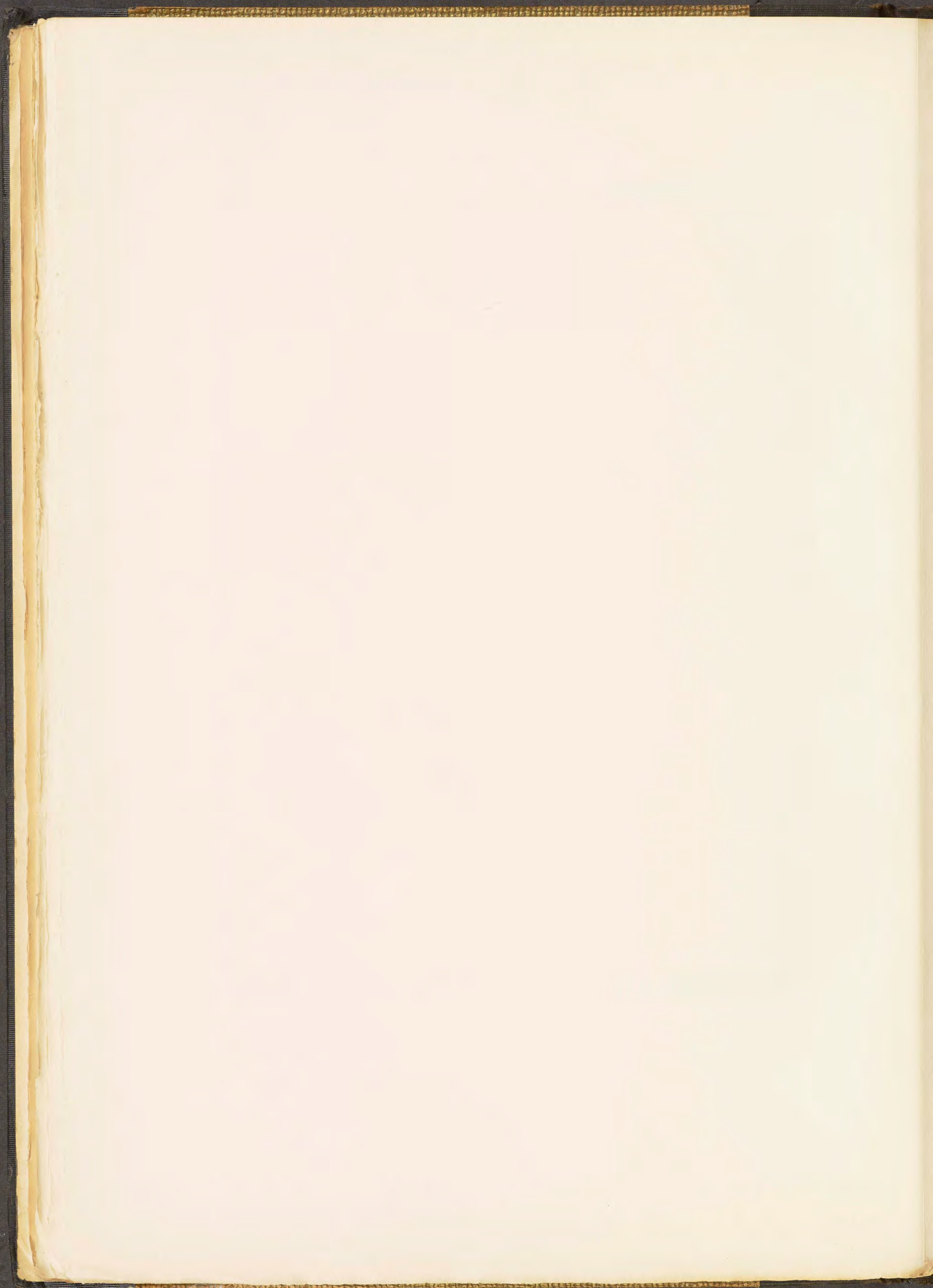
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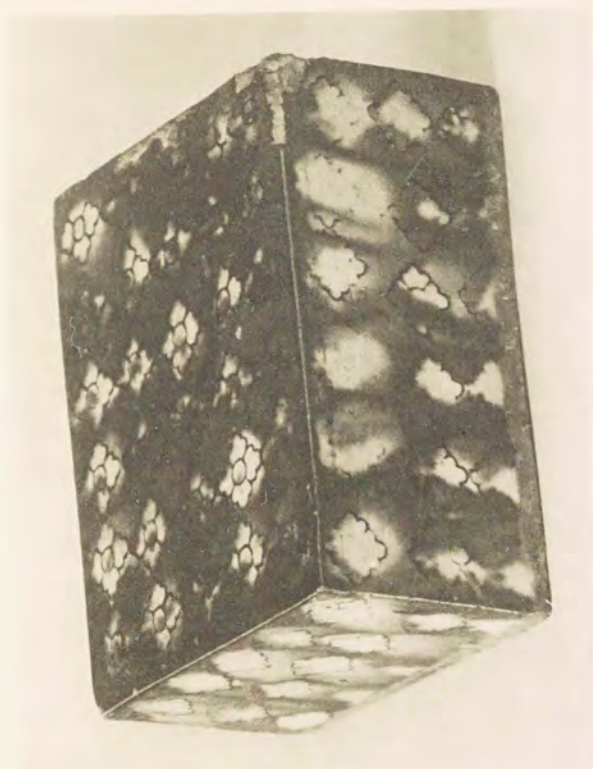












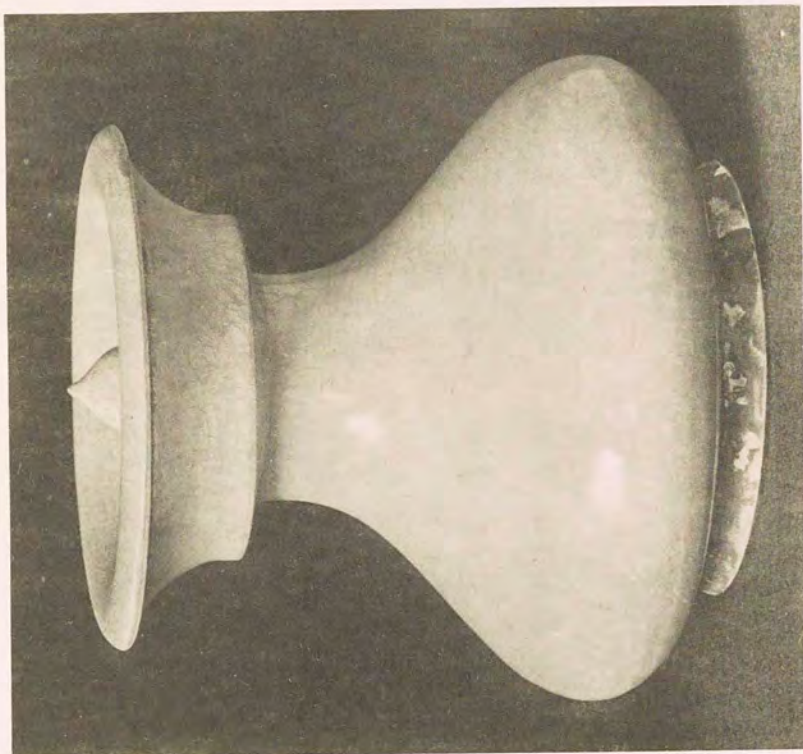
F 57



F 74



F 77



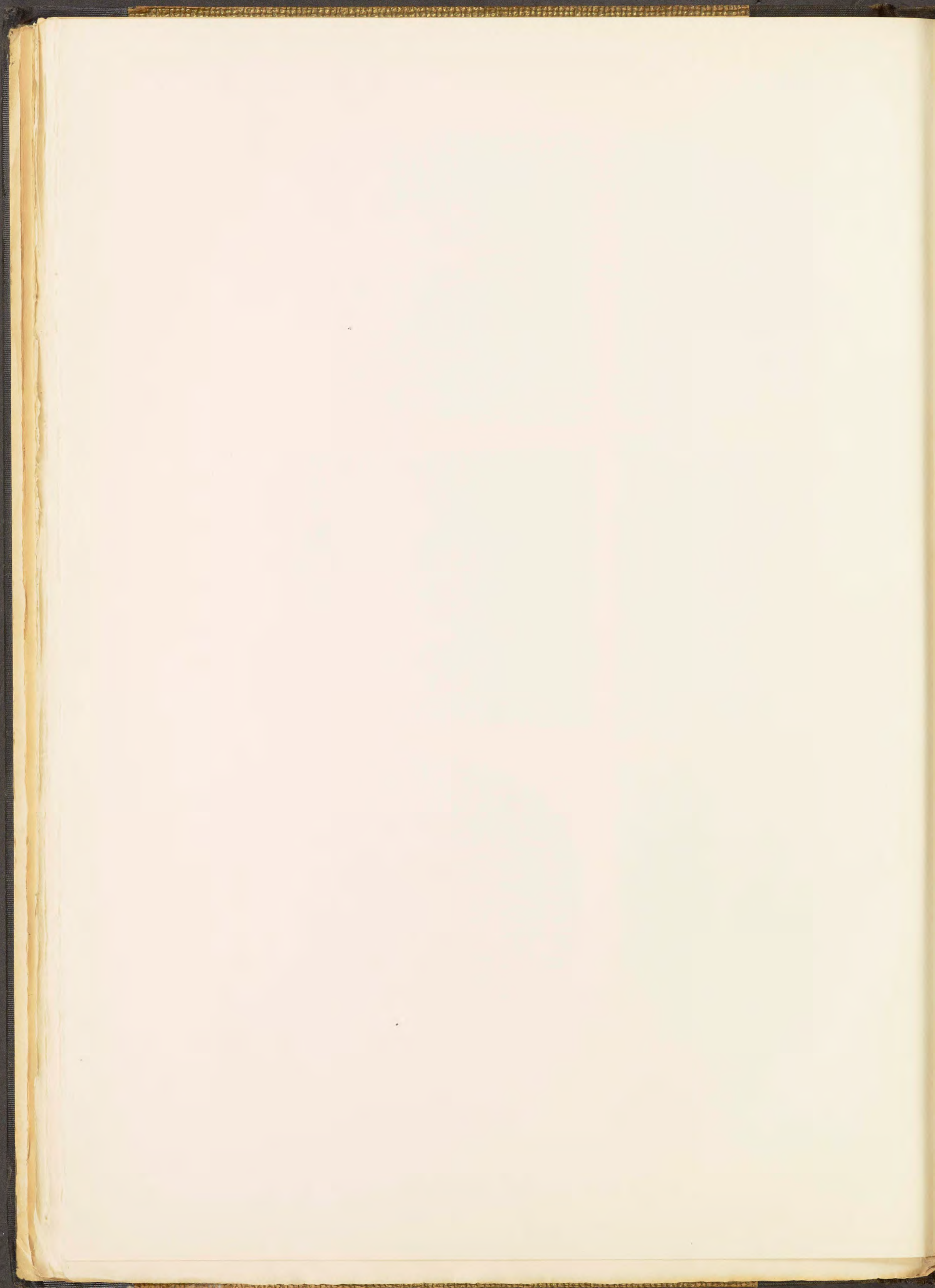
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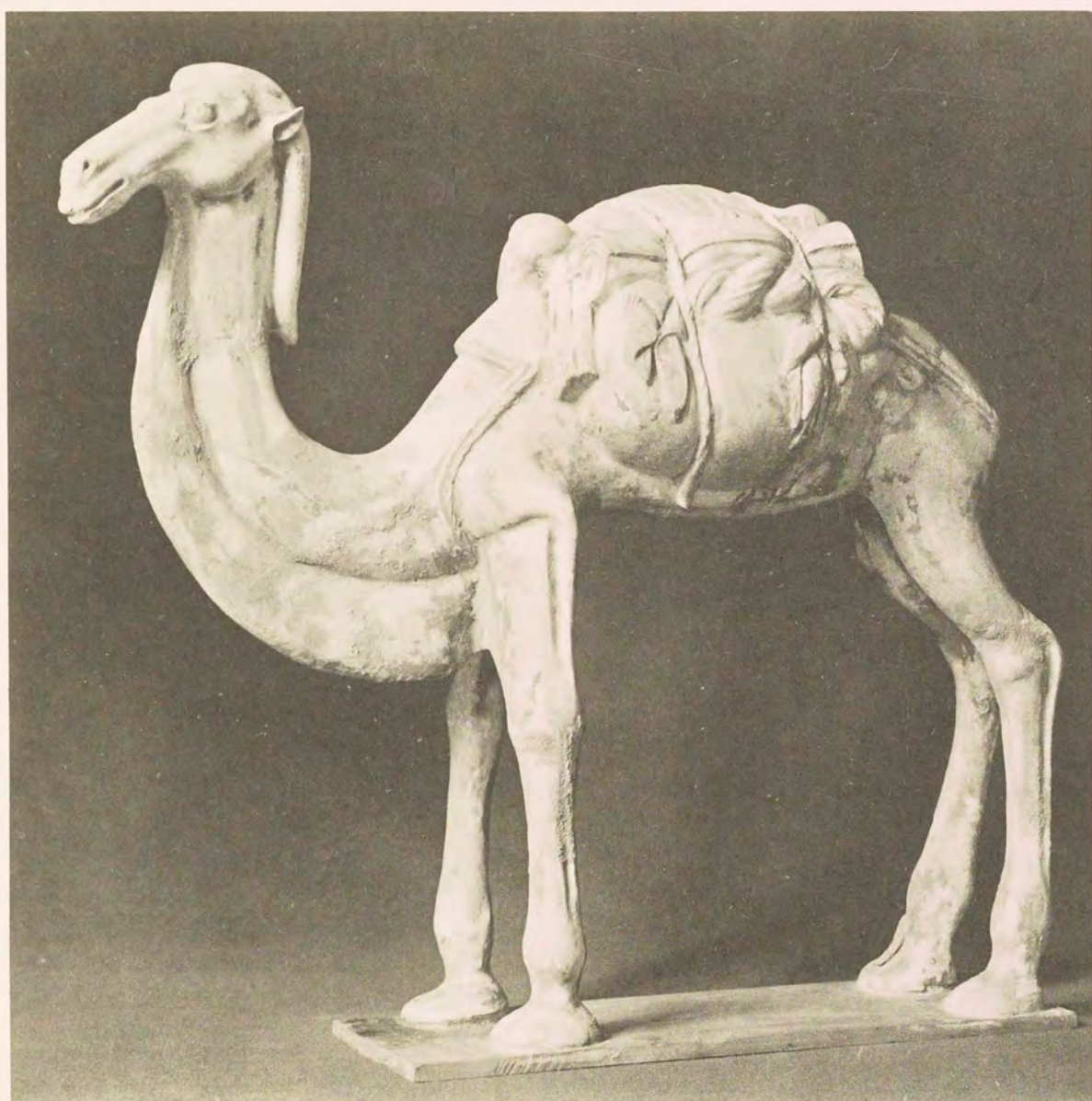


F 58

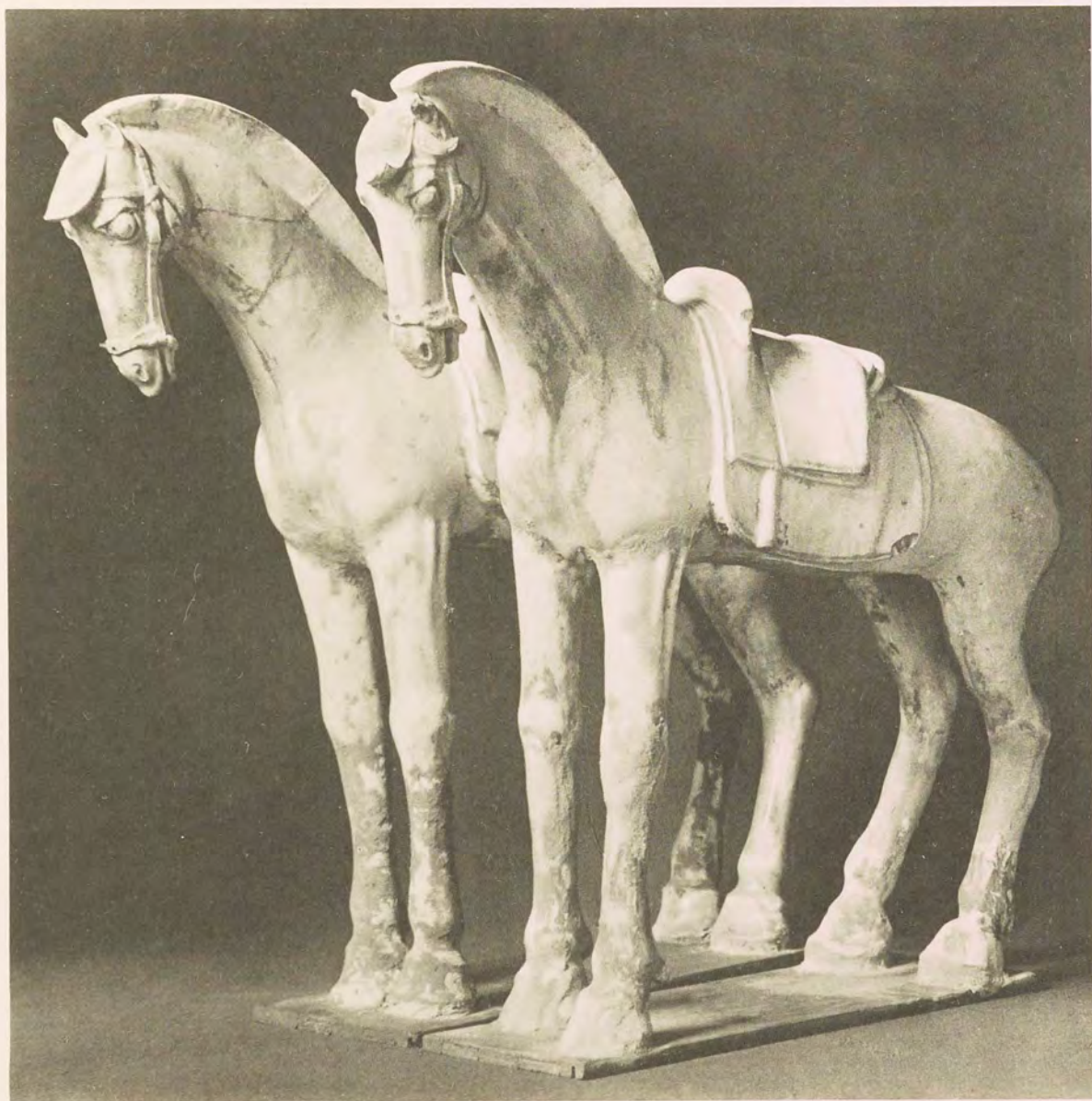


F 73





F 61



F 63

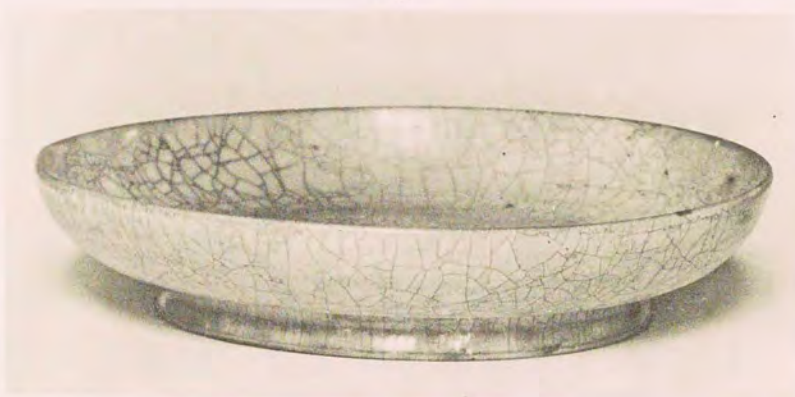




F 73



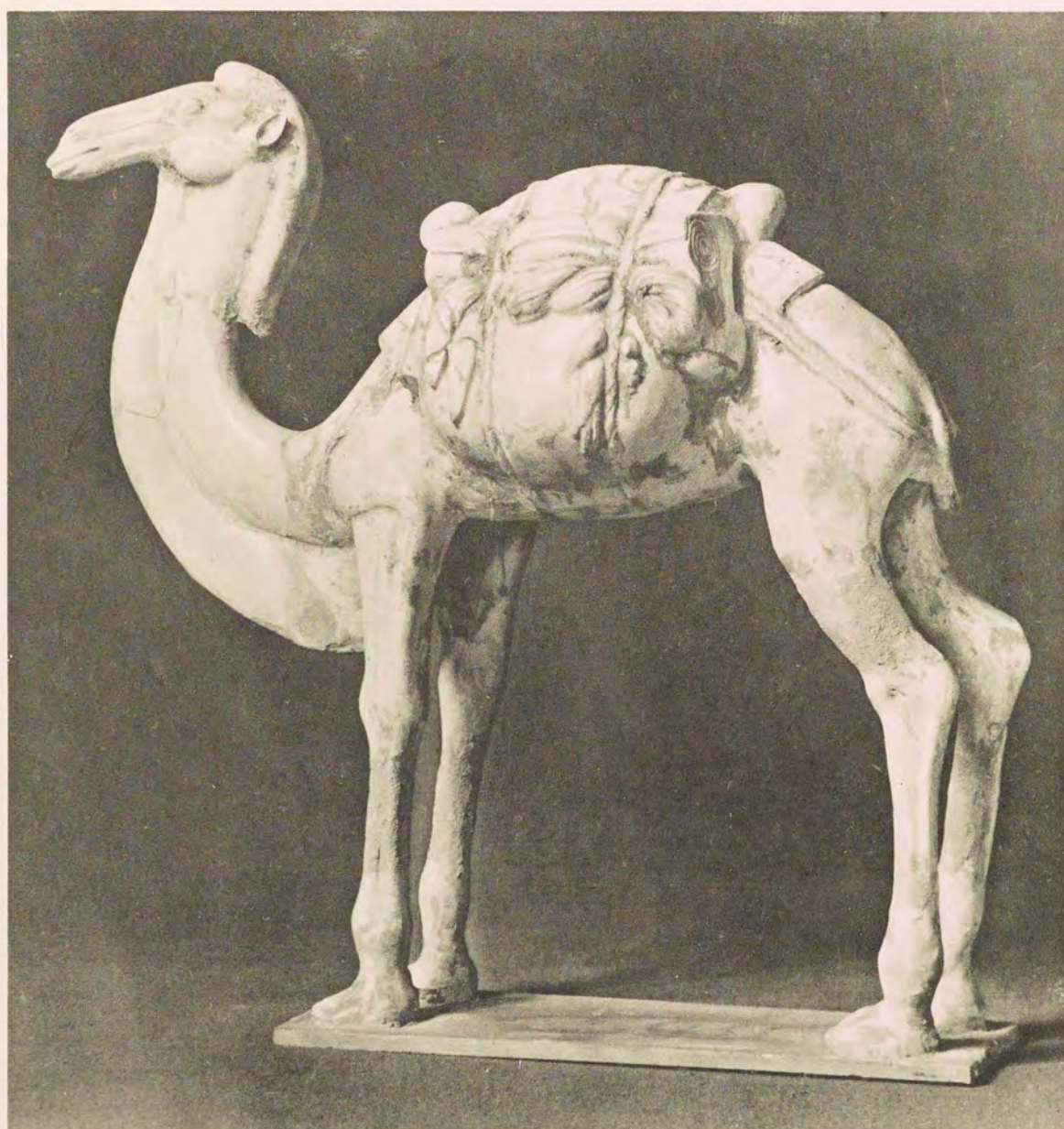
F 90



F 74

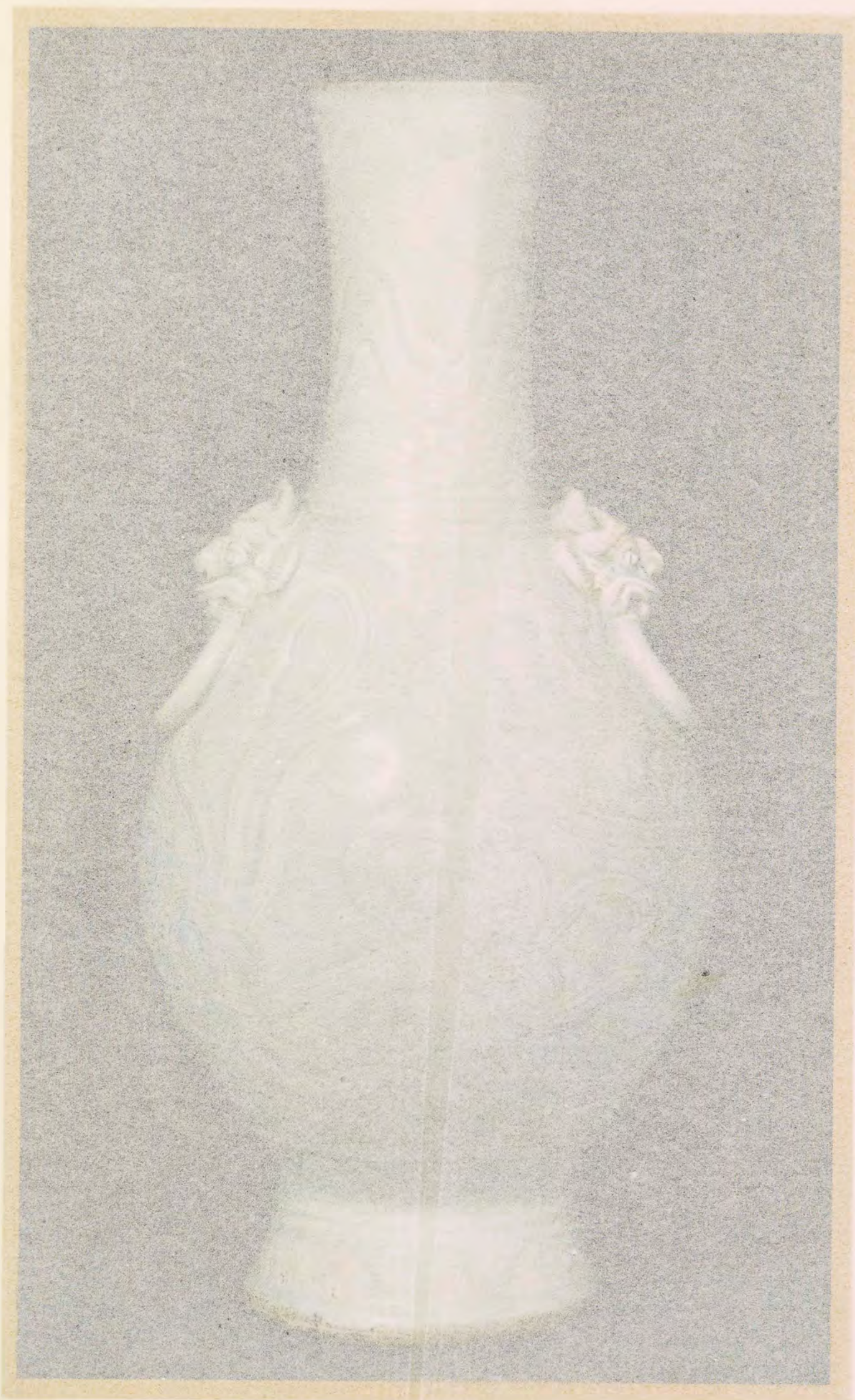


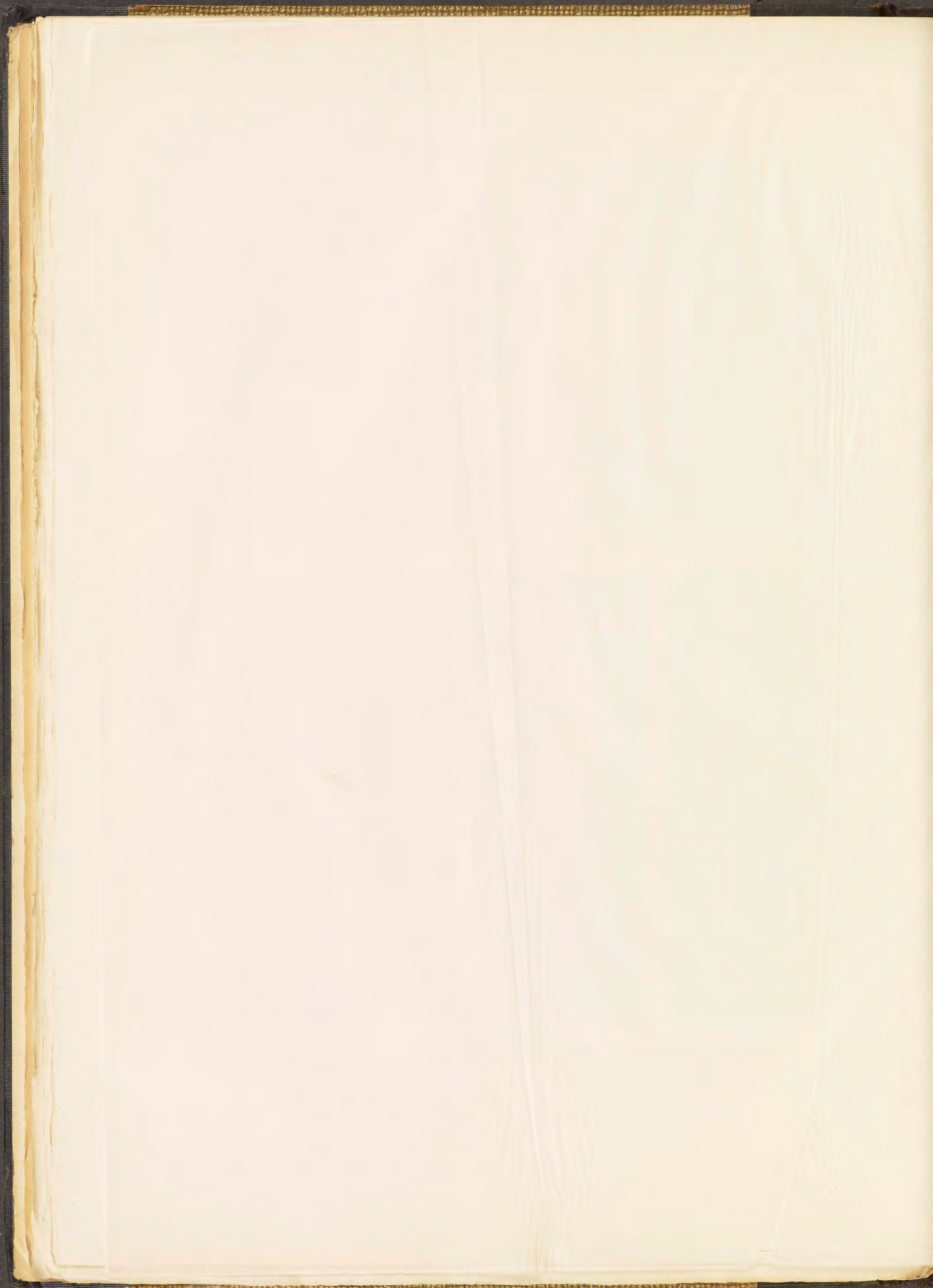
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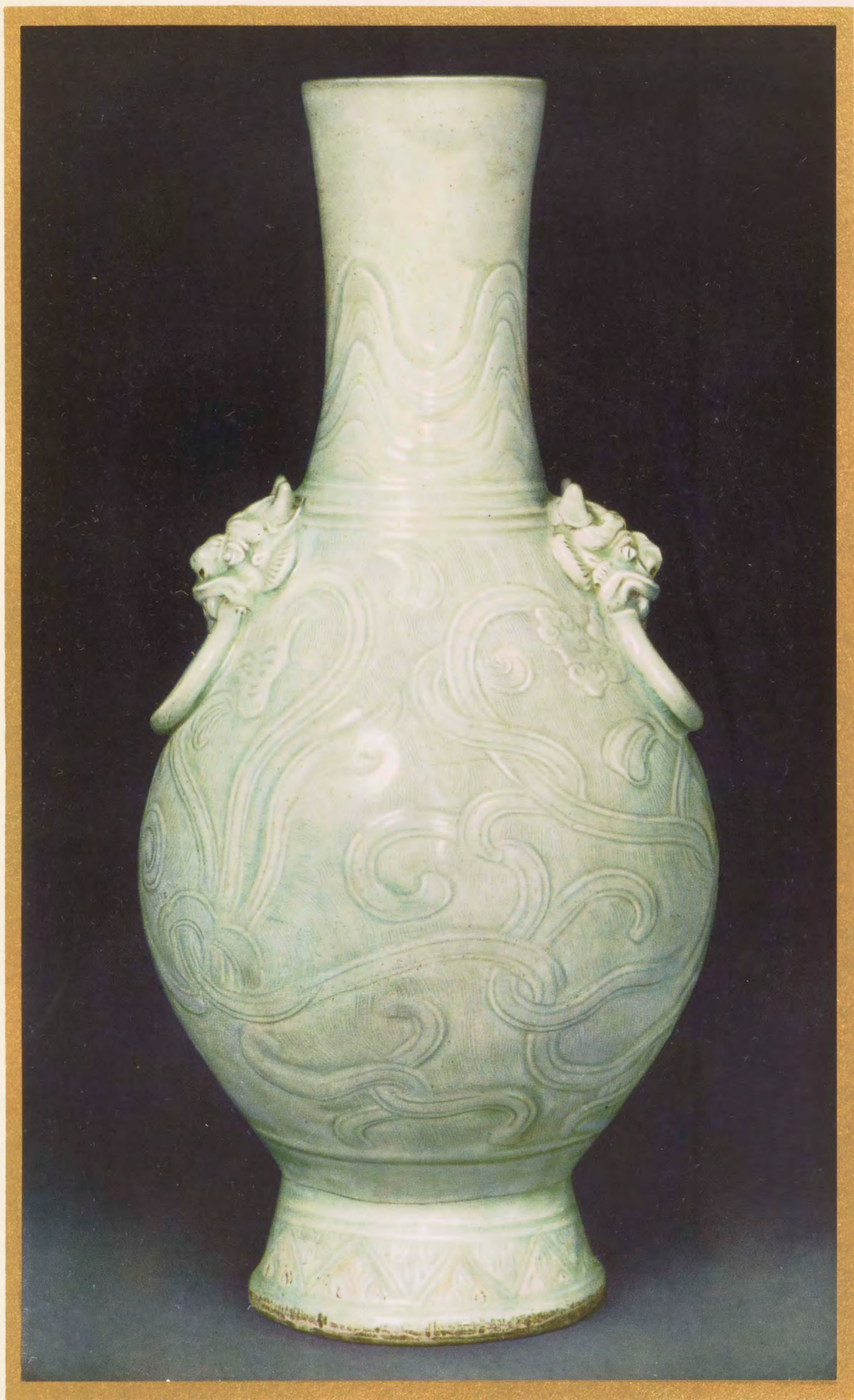


F 62















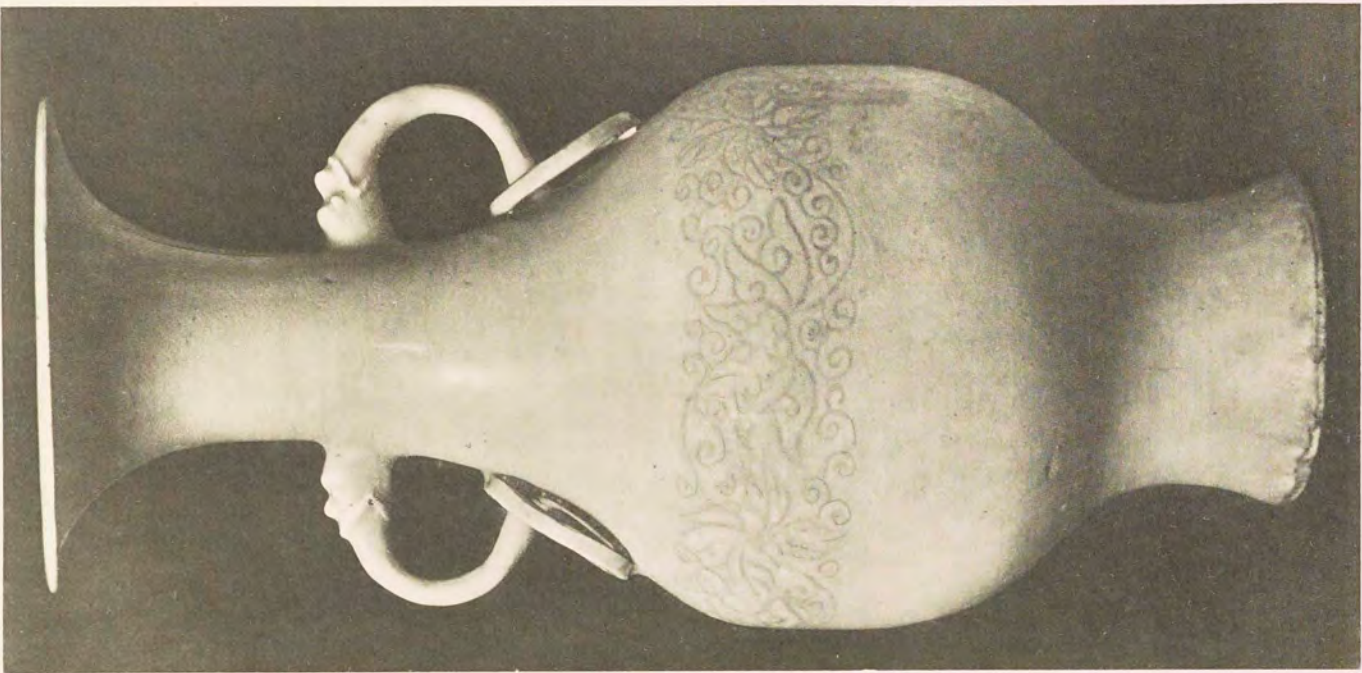


F 69

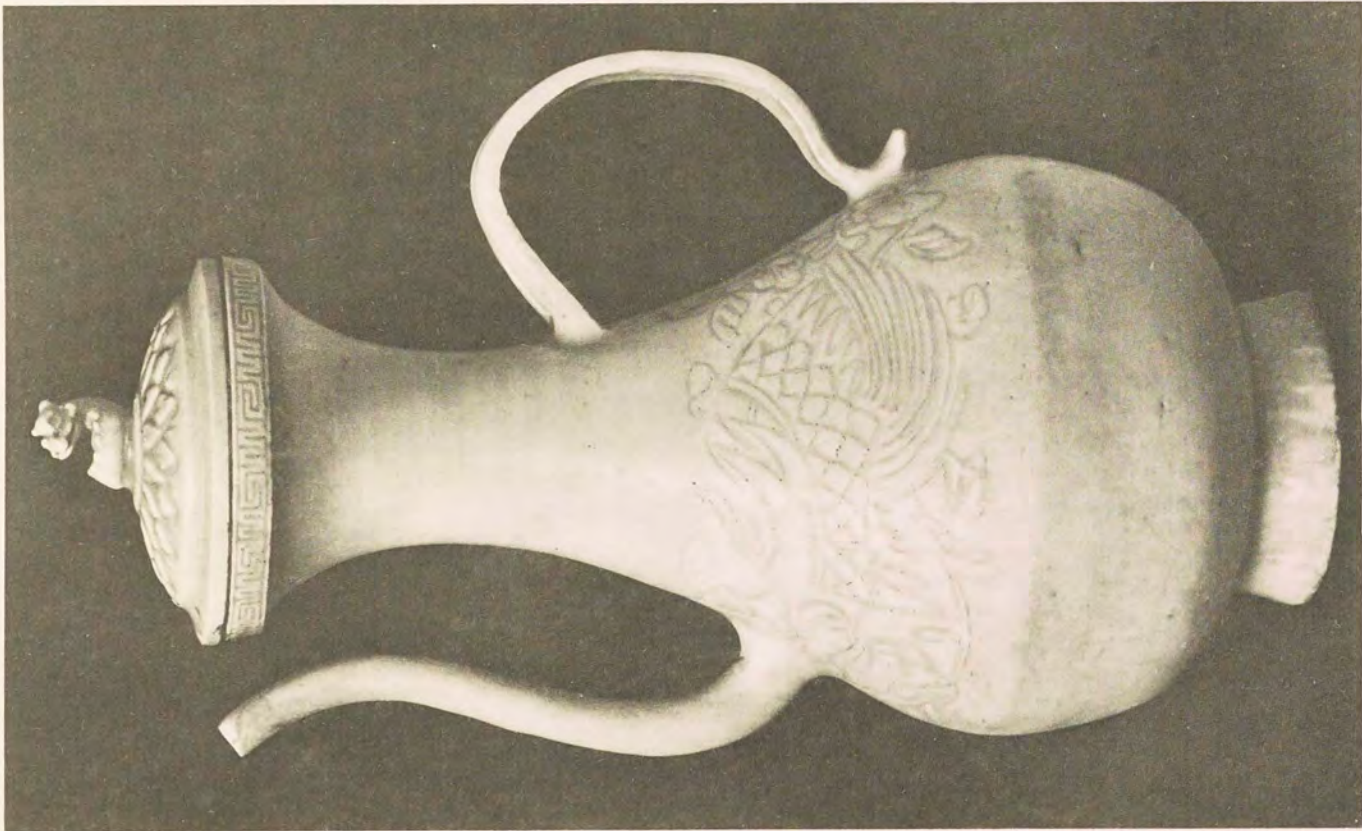




F 71



F 70



F 72







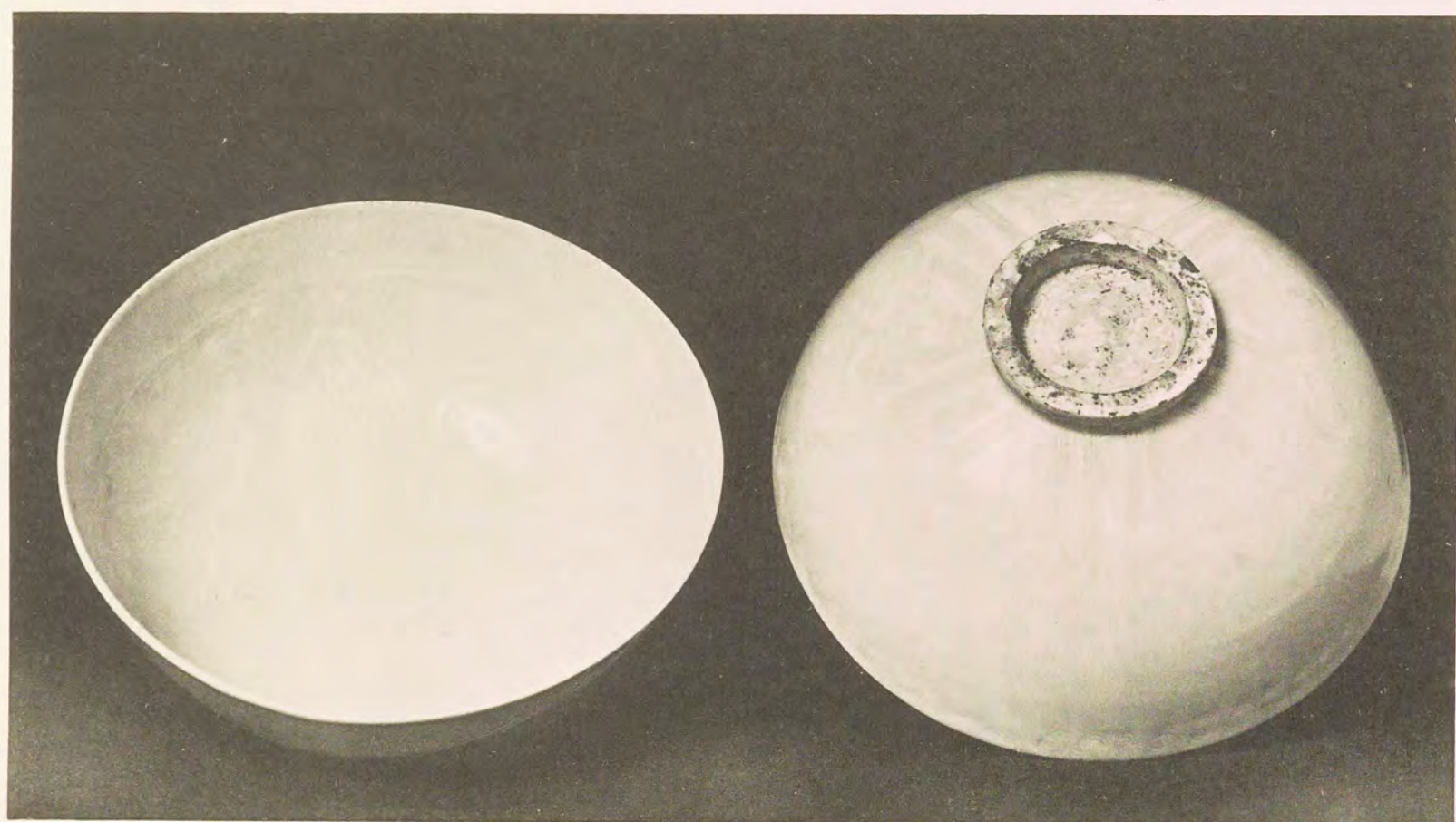






F 54

F 65



F 82



F 80



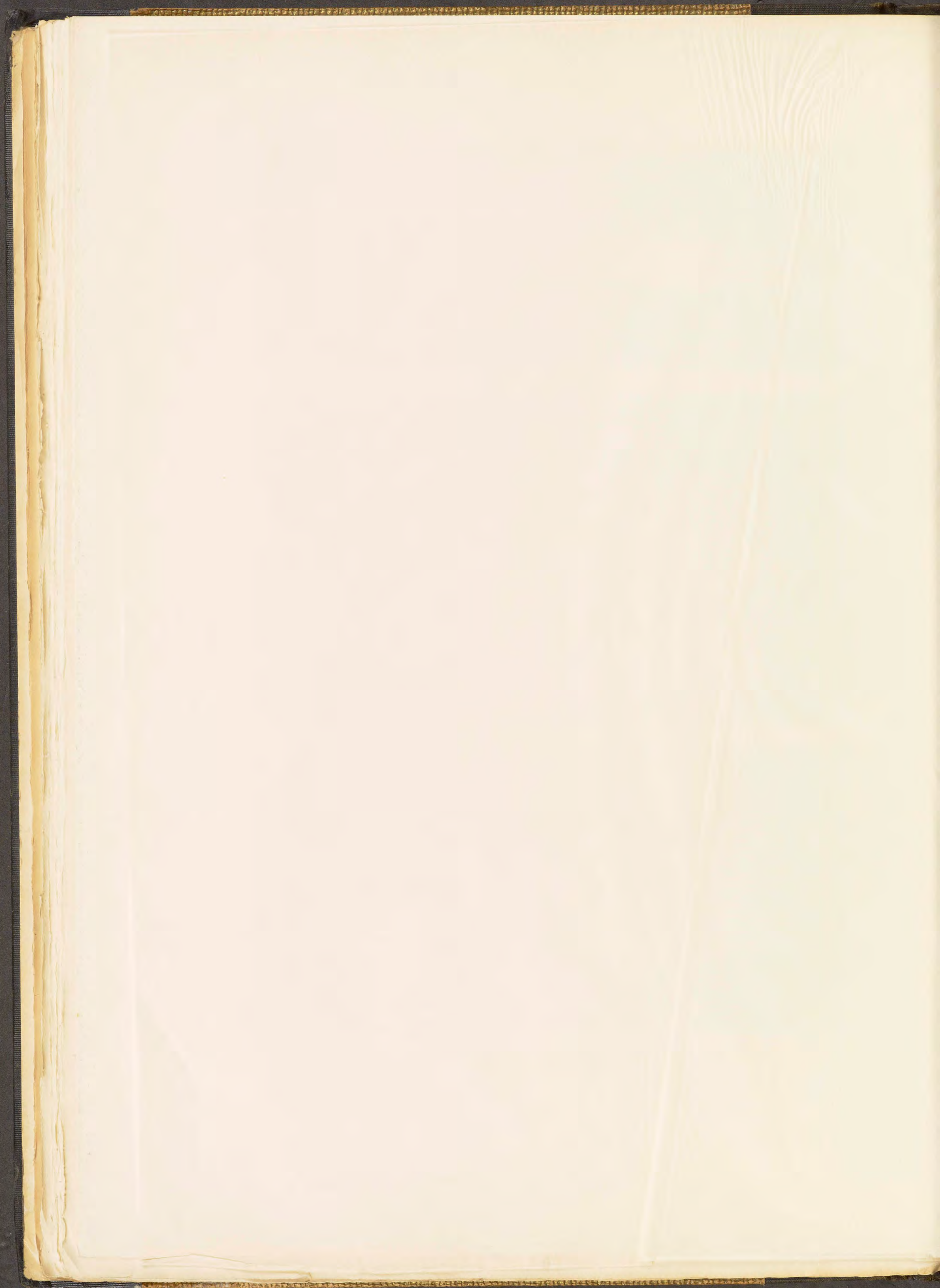
F 79



F 81









F 83

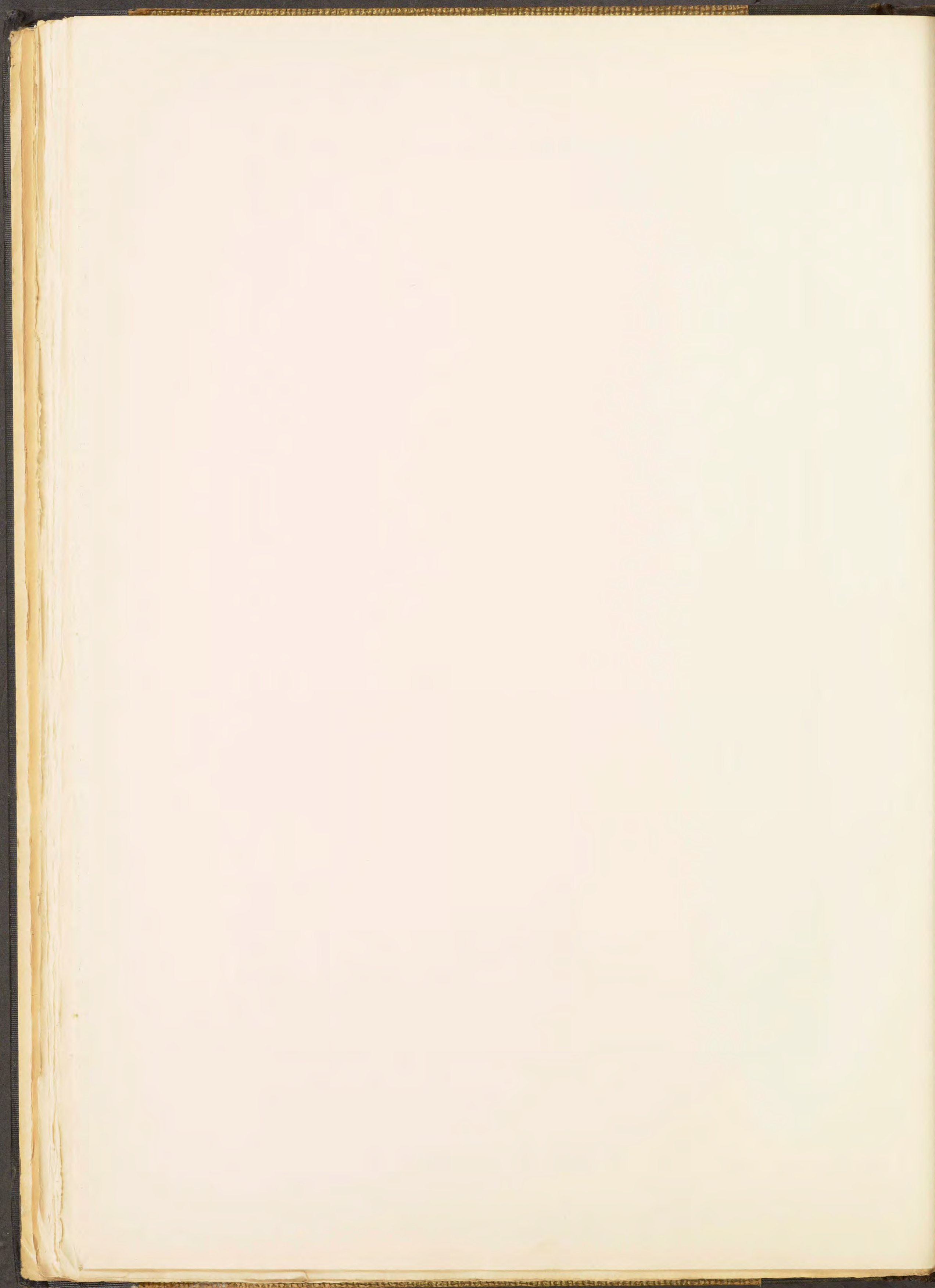
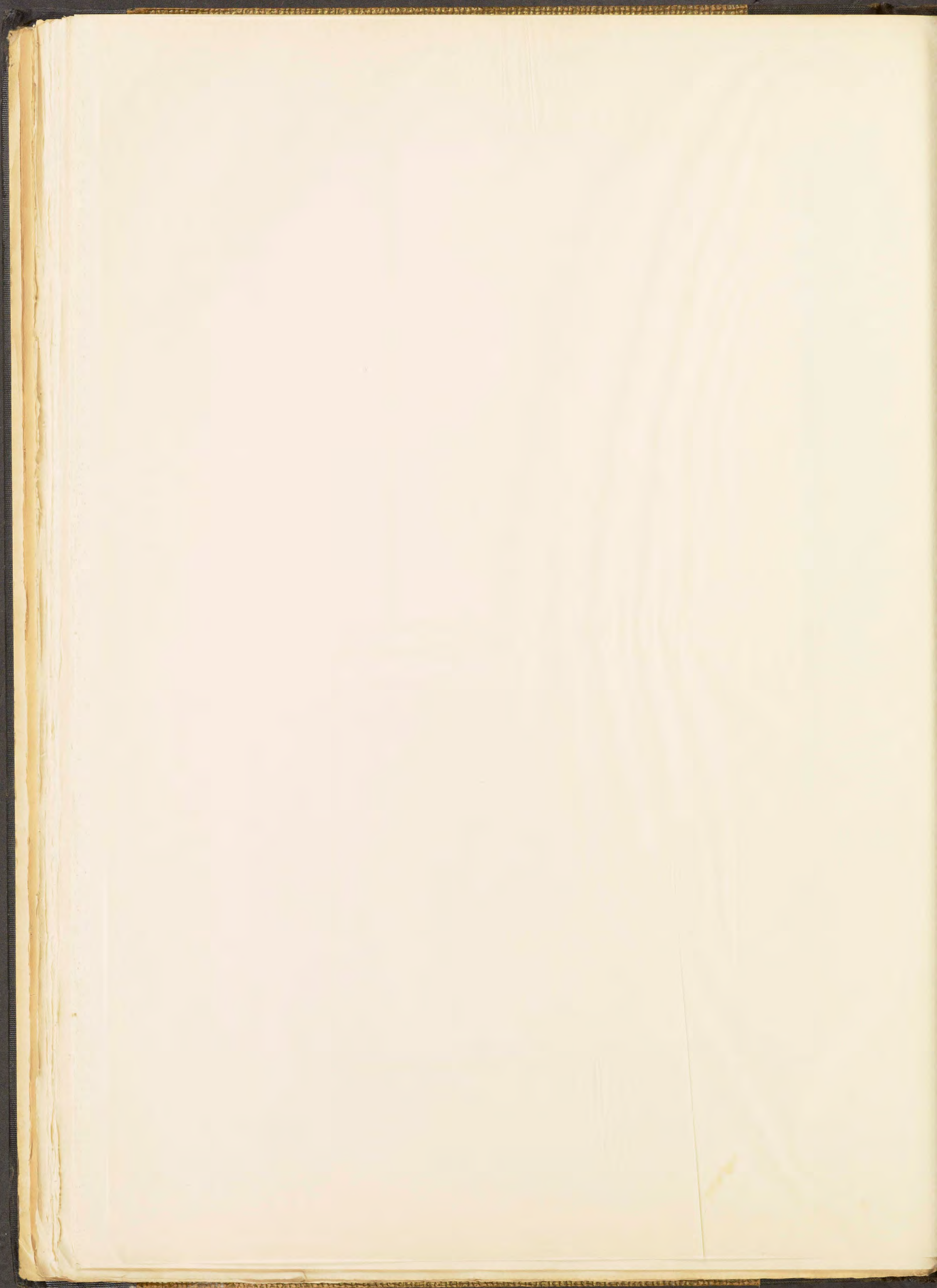




Fig. 1



Fig. 2

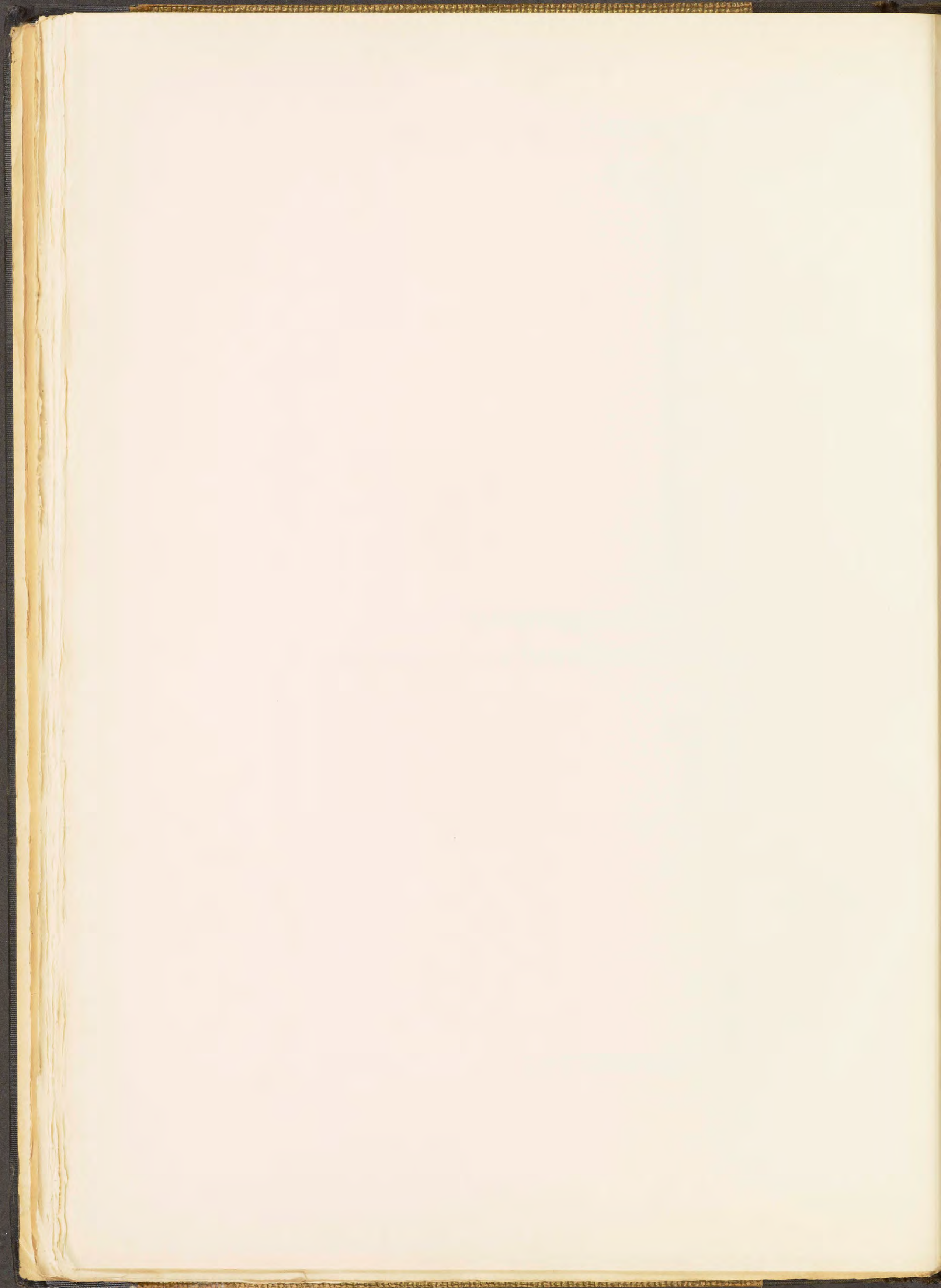




F 92



F 89





F 86



F 91



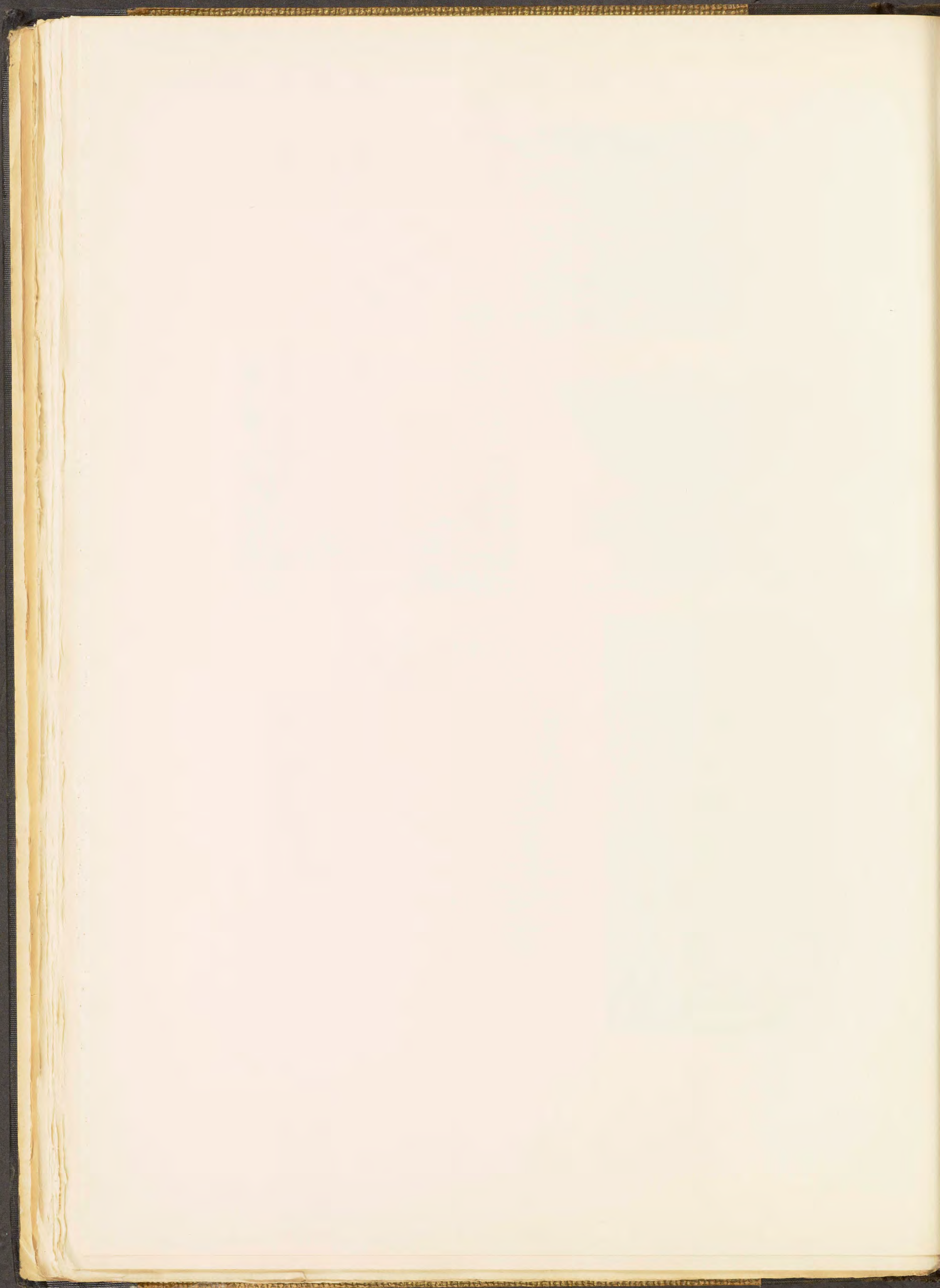
F 87



F 84



F 88

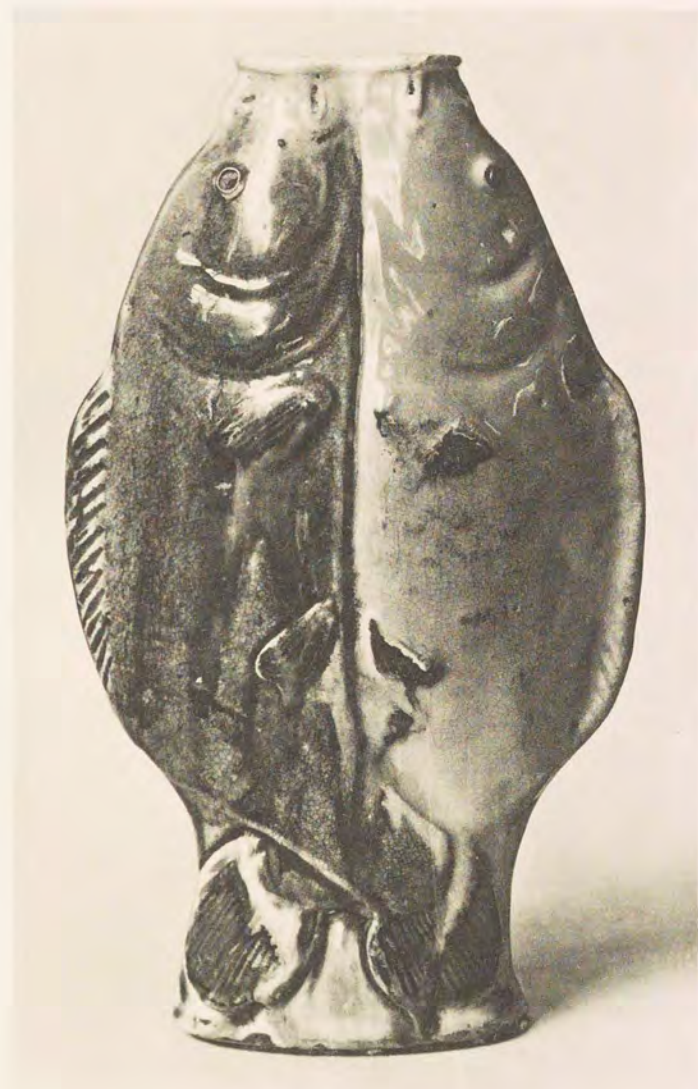




F 102



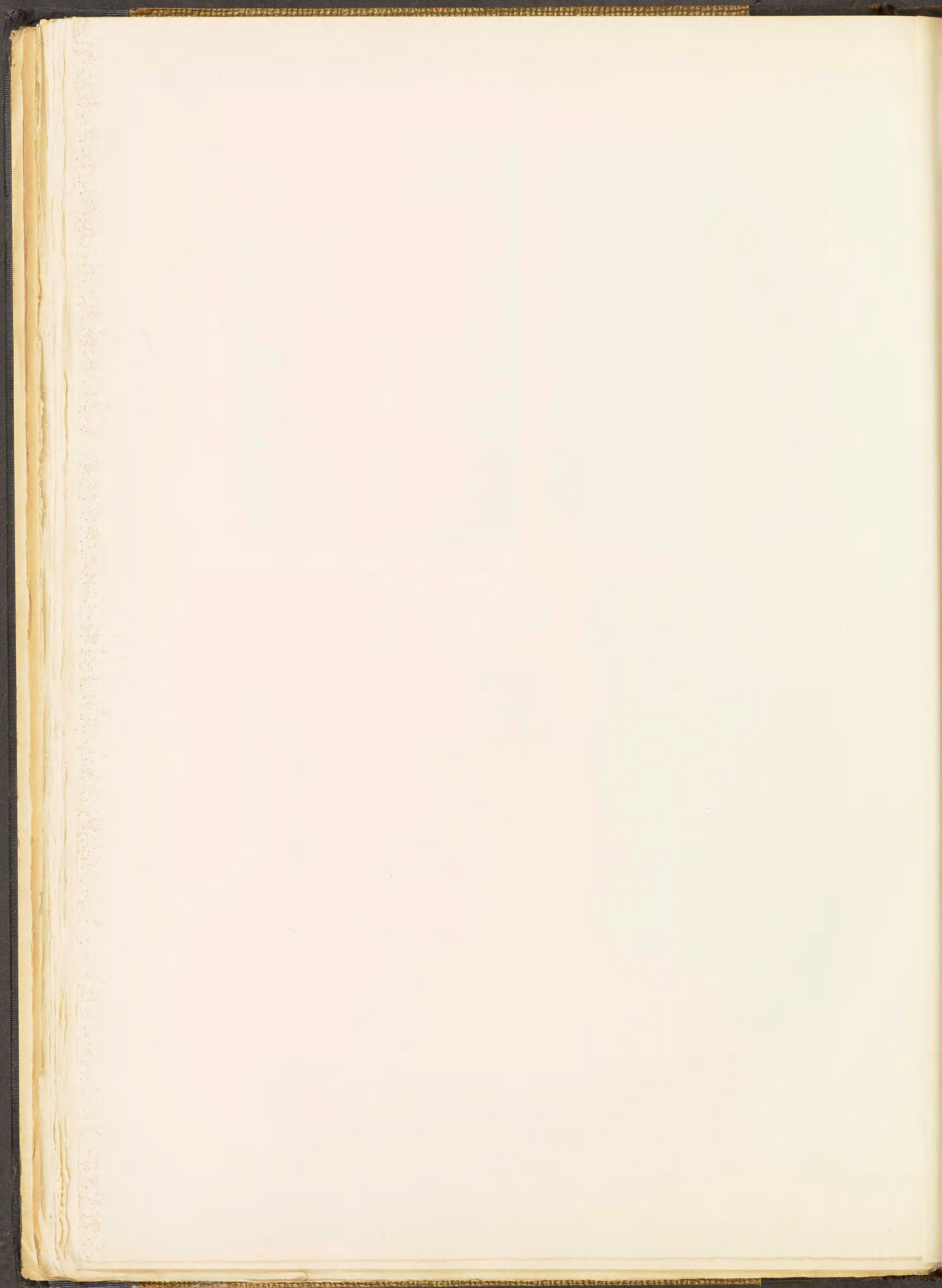
F 101



F 143



F 215





F 137



F 105



F 110



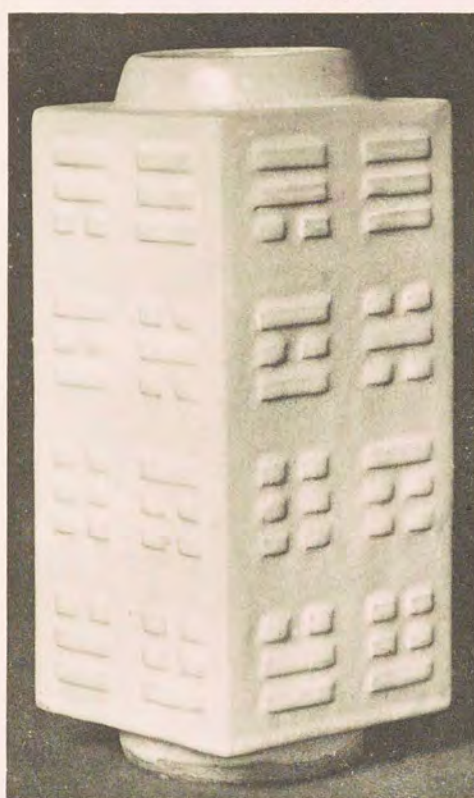
F 106



F 123



F 119



F 103



F 112



F 212



F 234

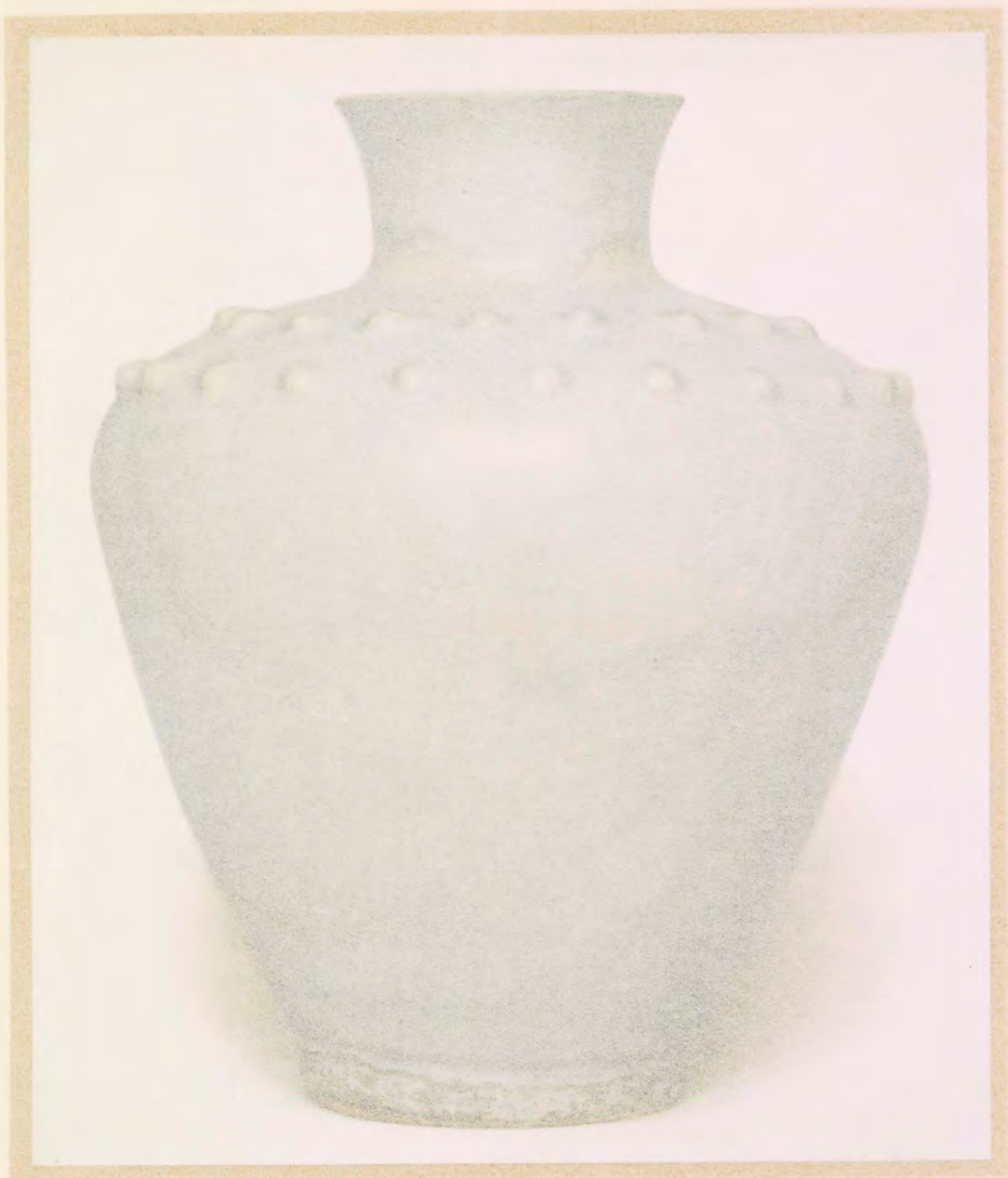


F 210

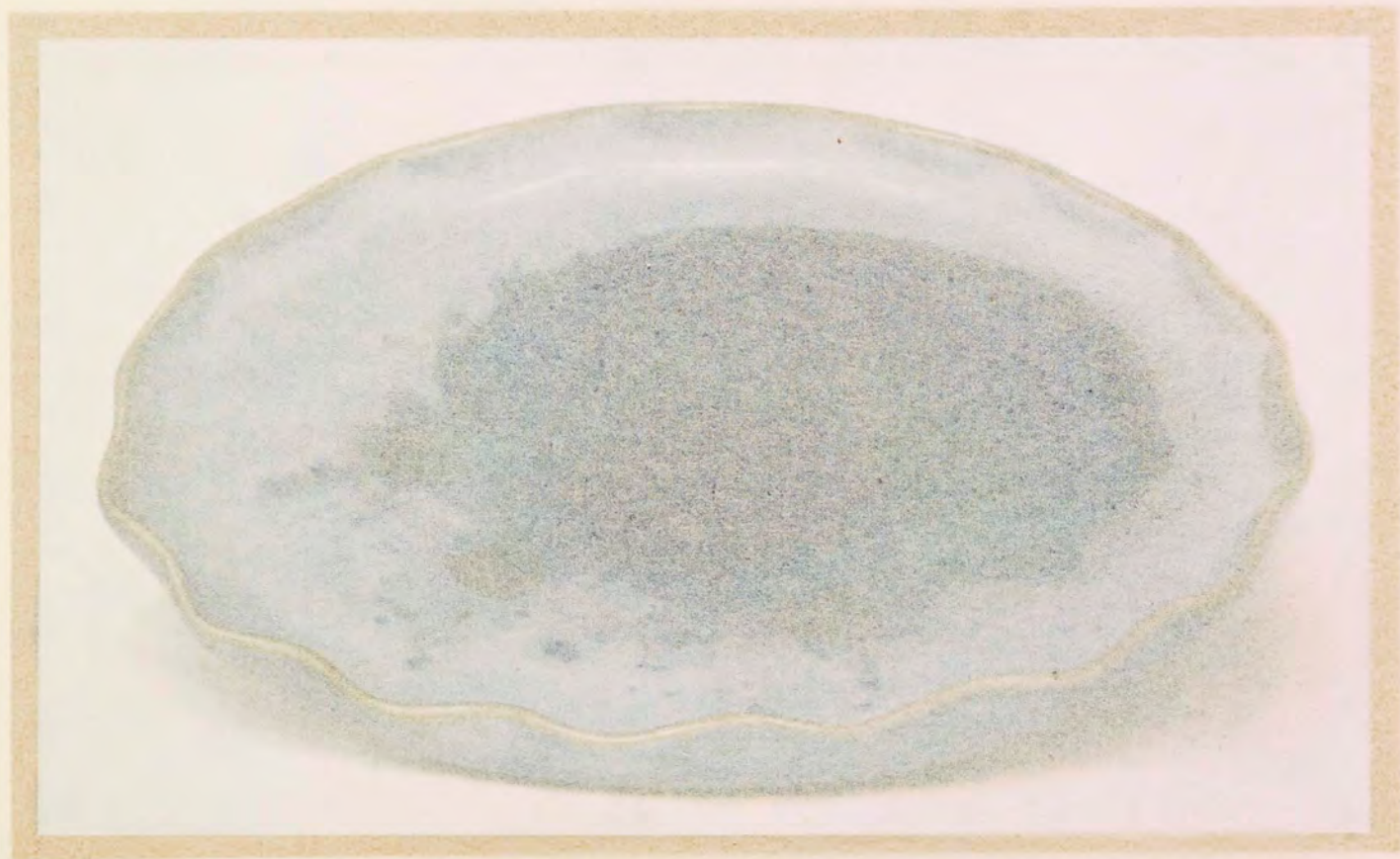


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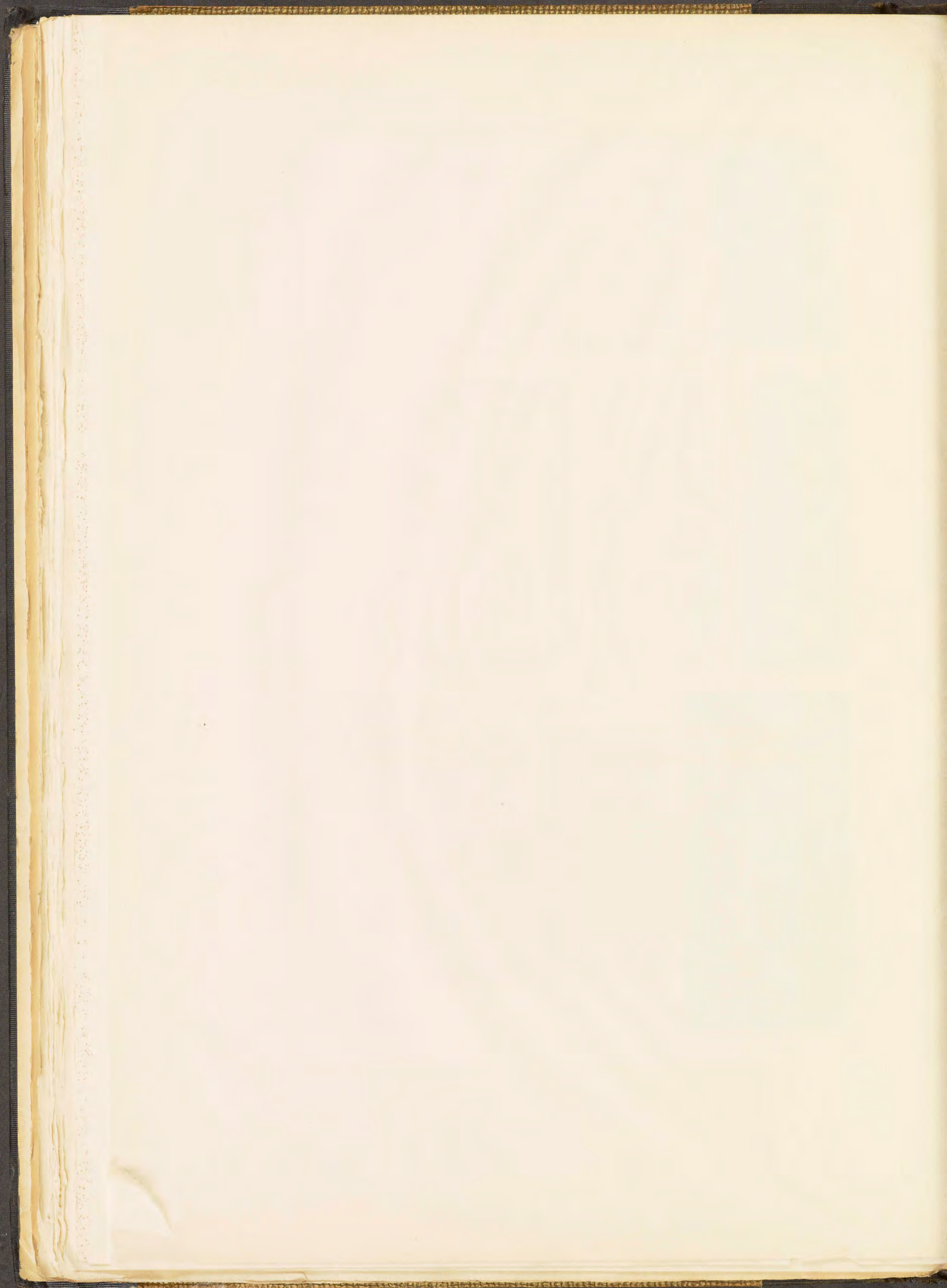


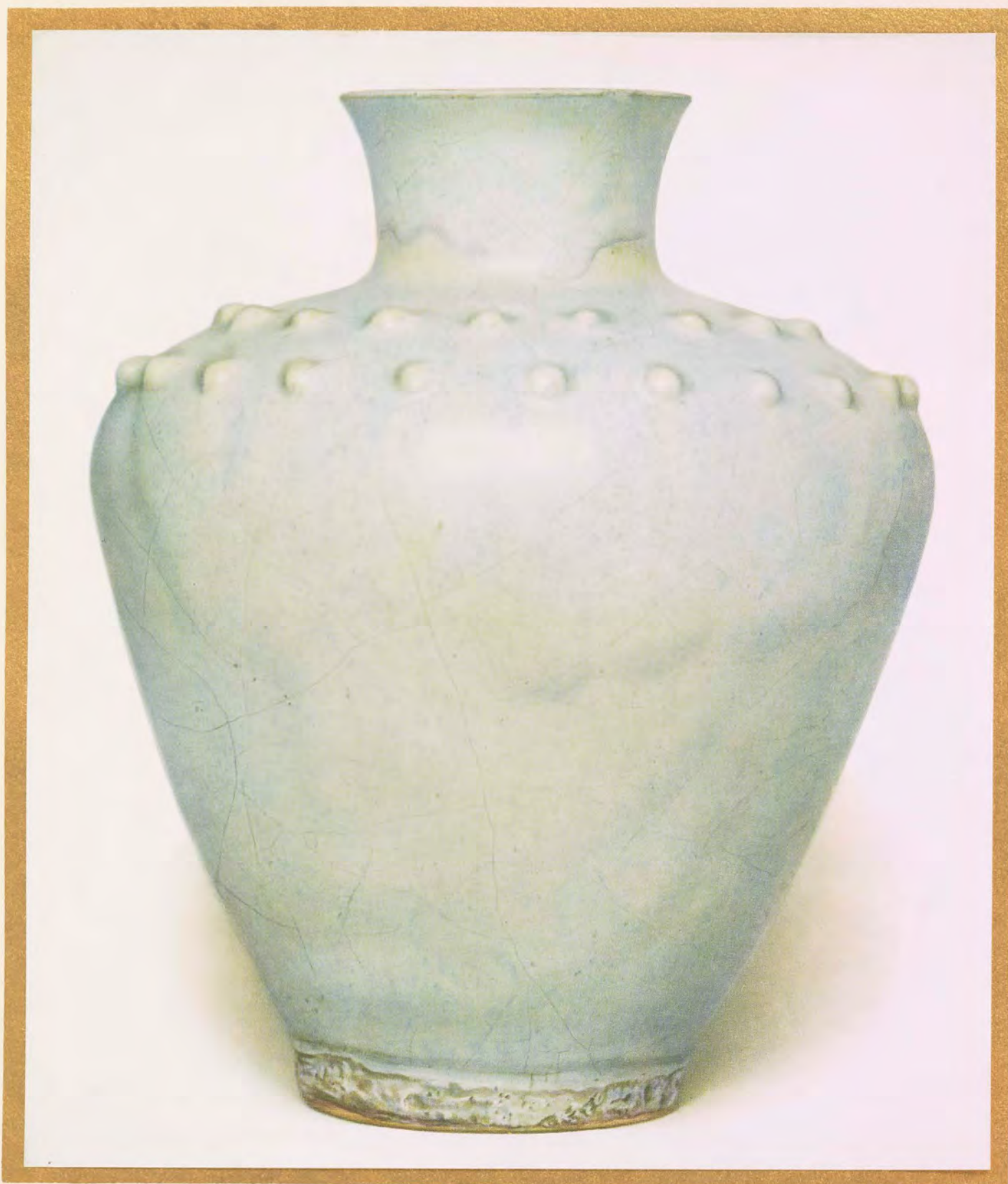


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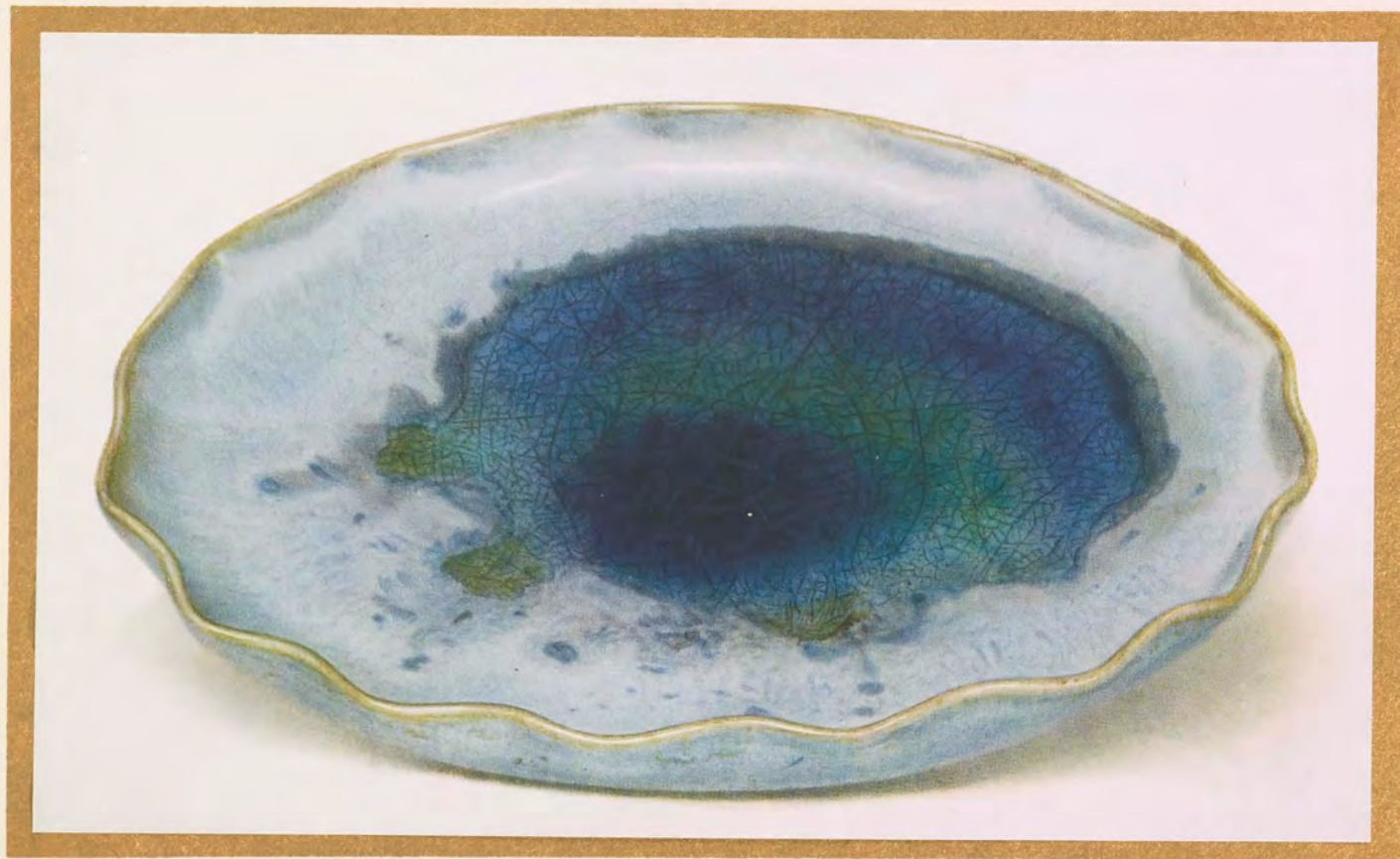


F 101

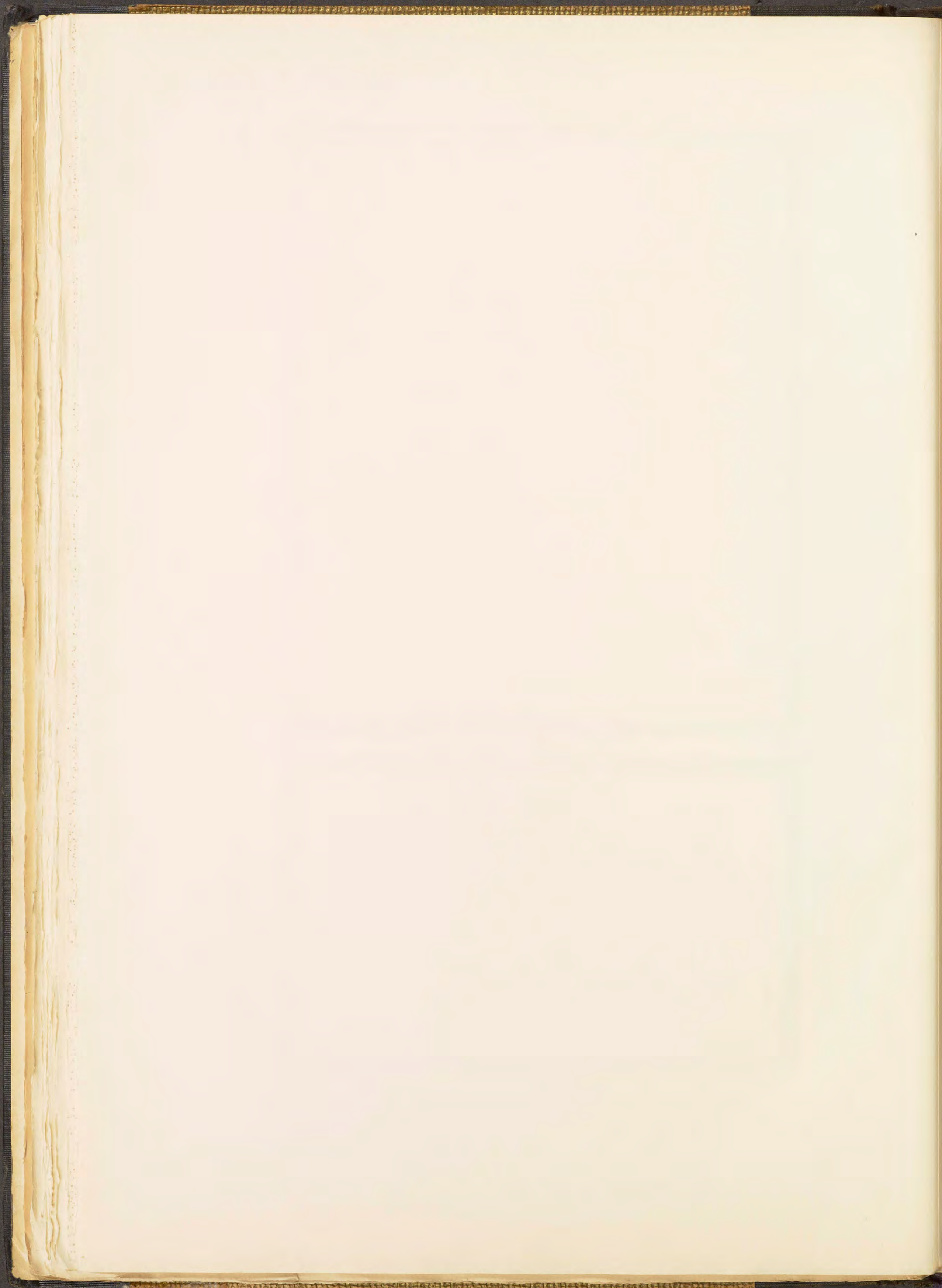




F 100



F 121





F. 111

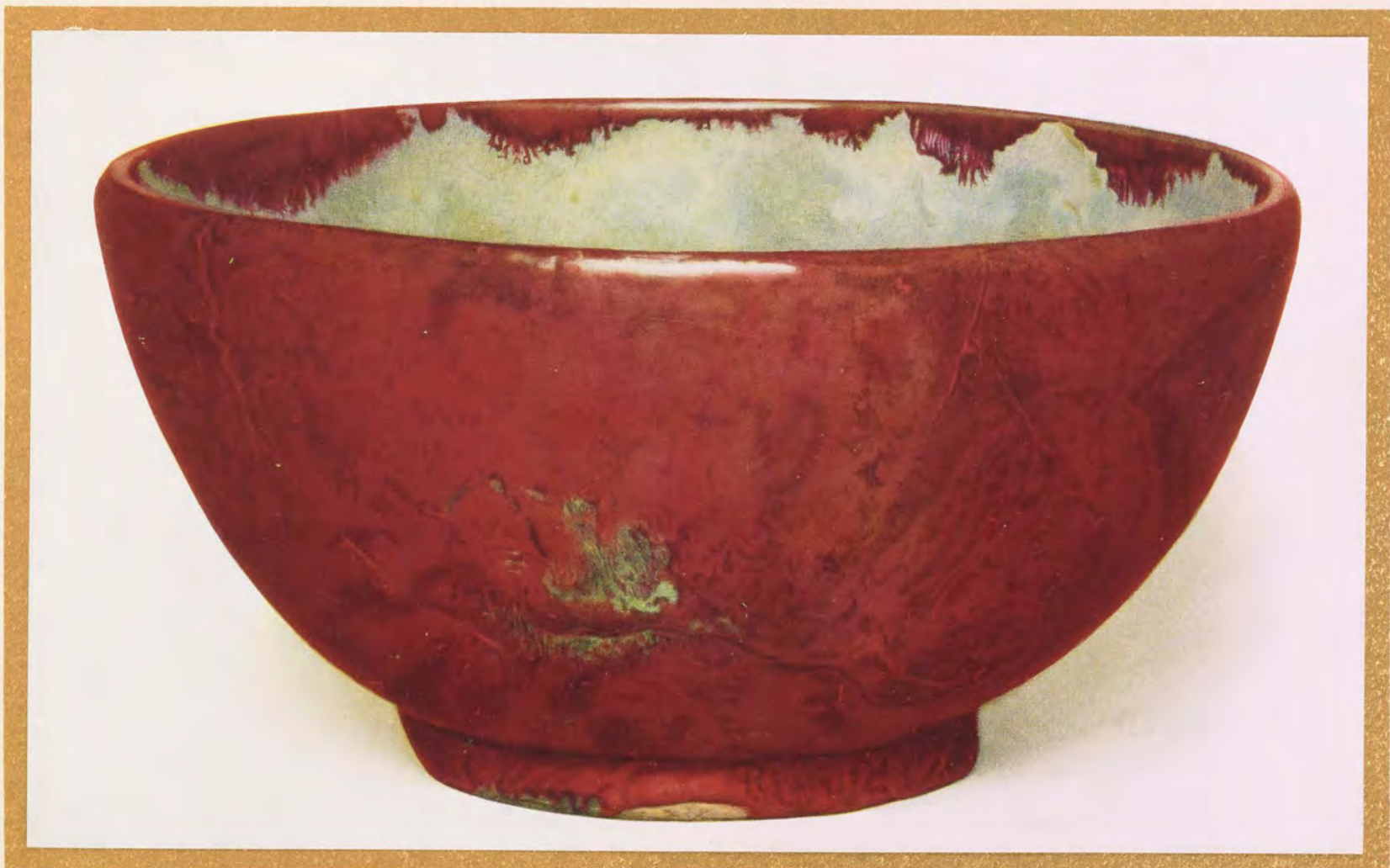


F. 112

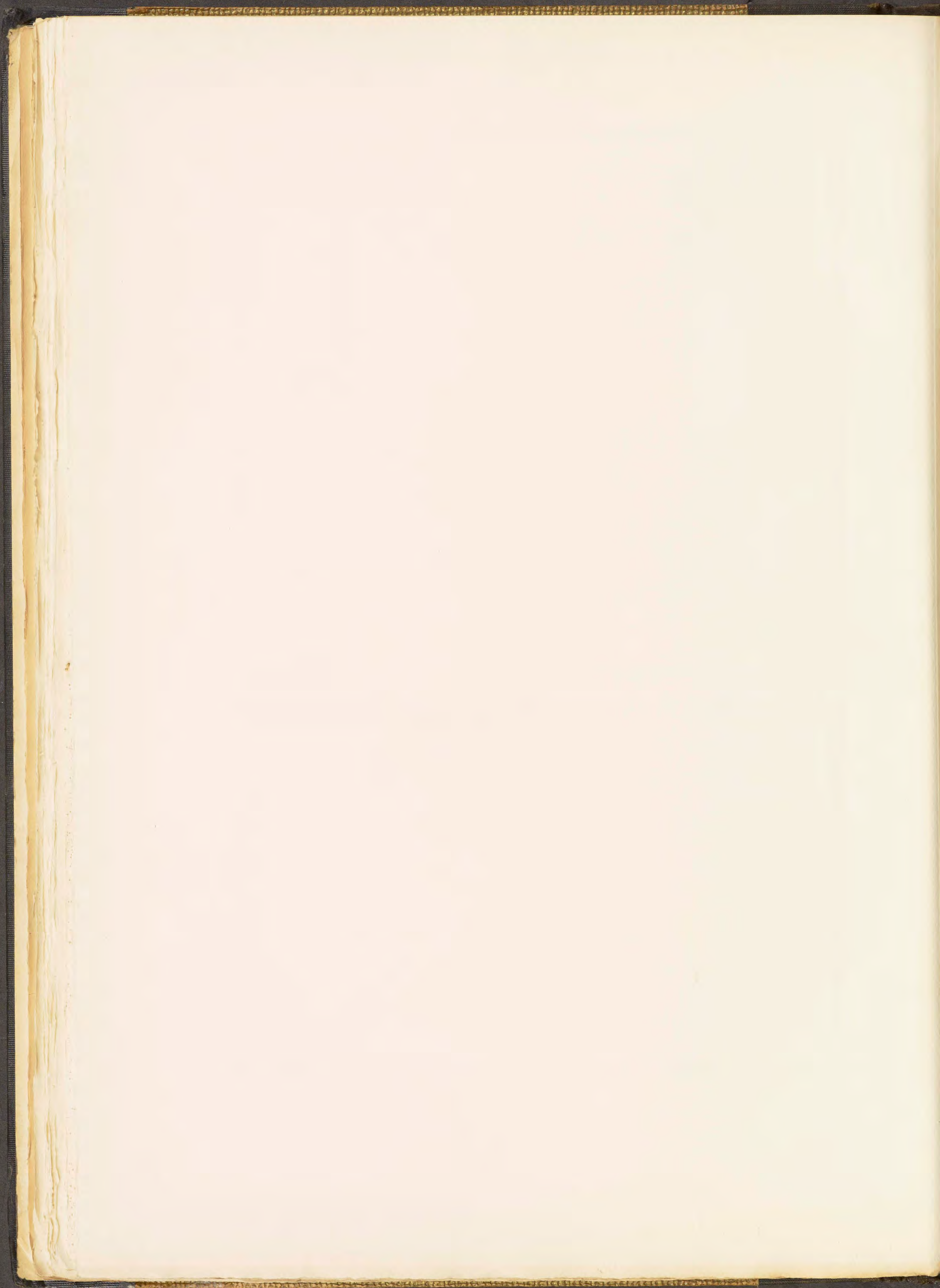


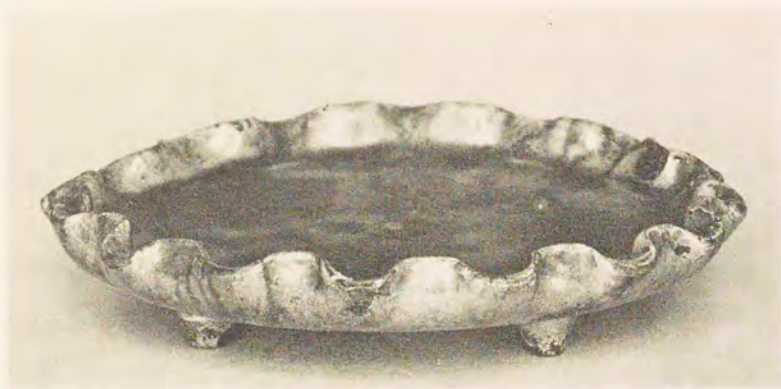


F 118

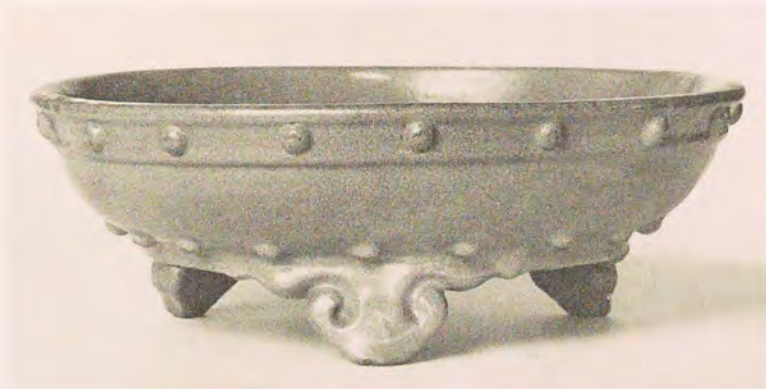


F 117





F 145



F 170



F 125



F 142



F 124



F 141



F 130



F 127



F 152



F 129



F 131



F 132



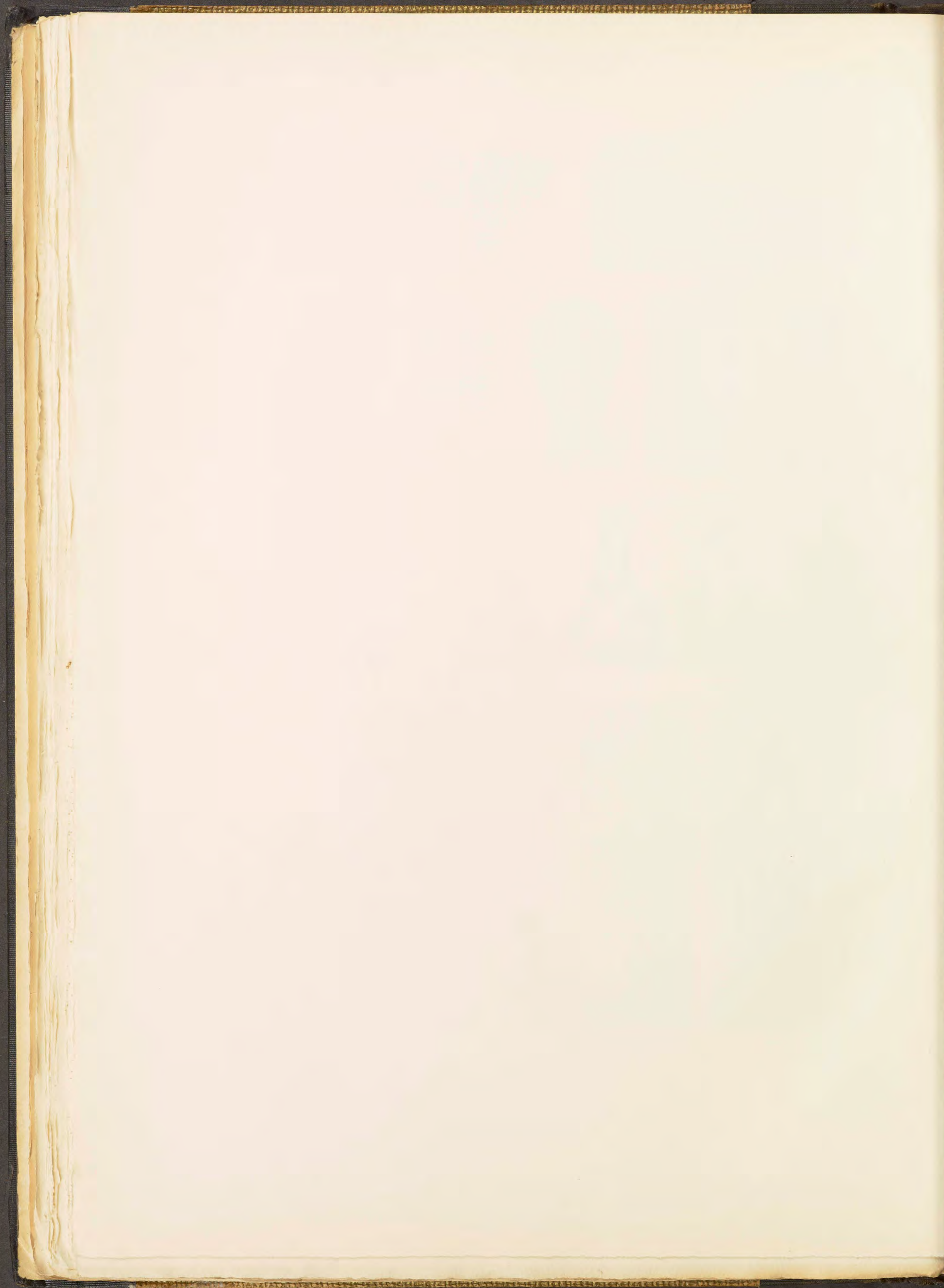
F 133



F 126



F 140





F 134



F 113



F 128



F 120



F 148



F 138



F 107



F 114



F 109



F 146



F 149



F 139





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F 151



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F 161



F 116

F 108

F 136

F 163





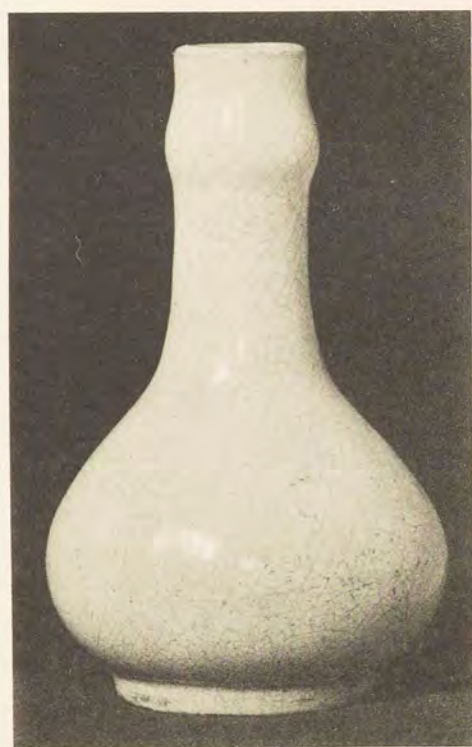
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F 208



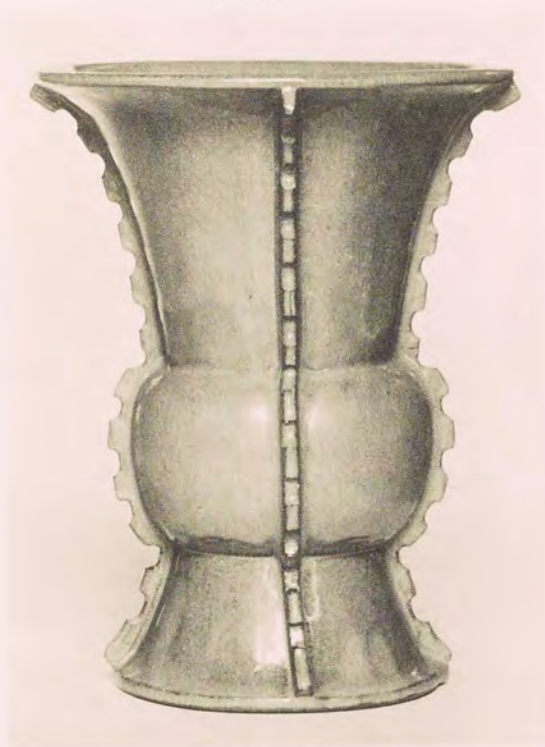
F 168



F 173



F 159



F 164



F 158



F 166



F 157





F 209

F 189



F 196

F 192



F 183



F 181



F 195



F 206



F 215



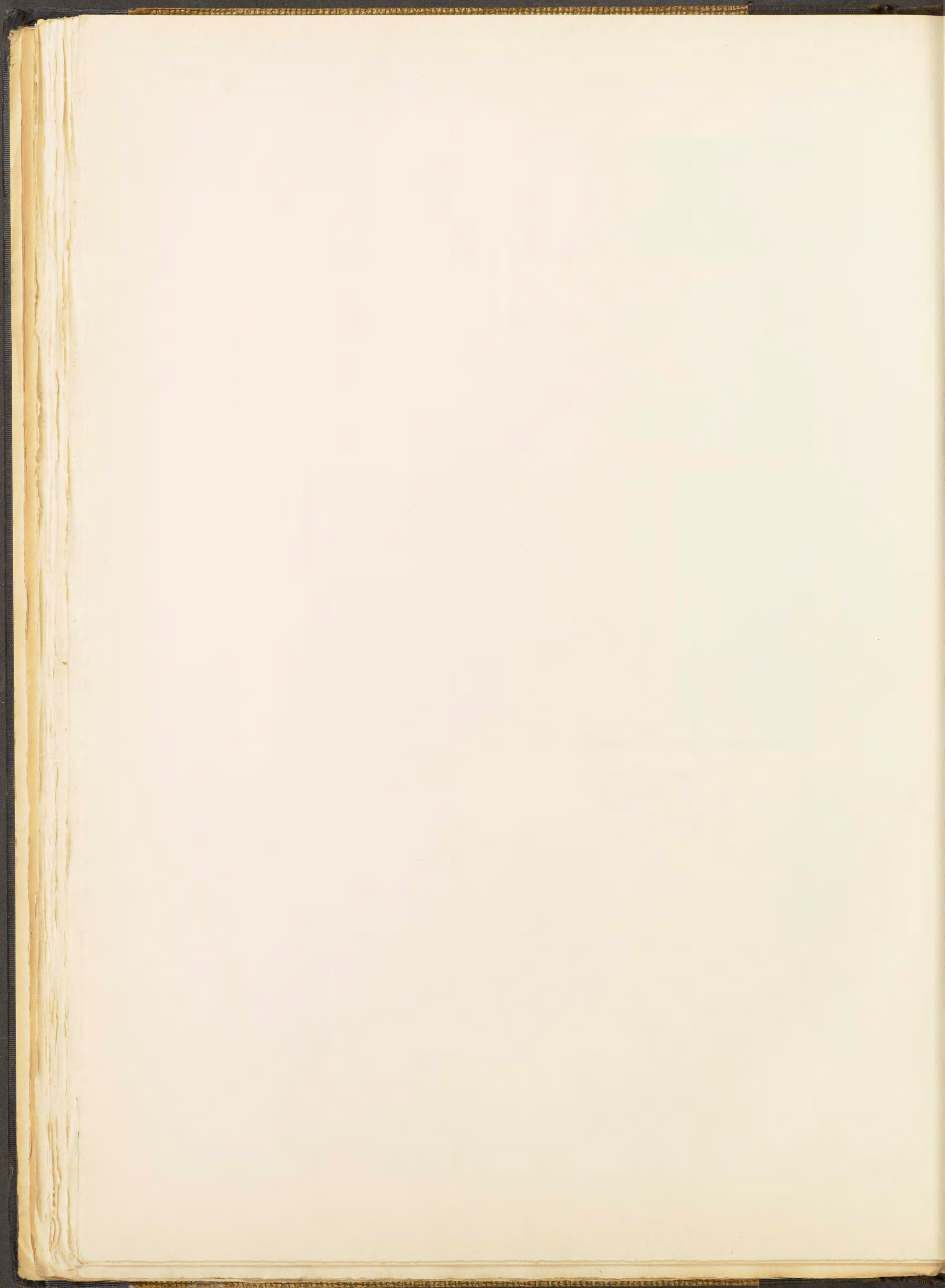
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F 182



F 185





F 190



F 188

F 197



F 186



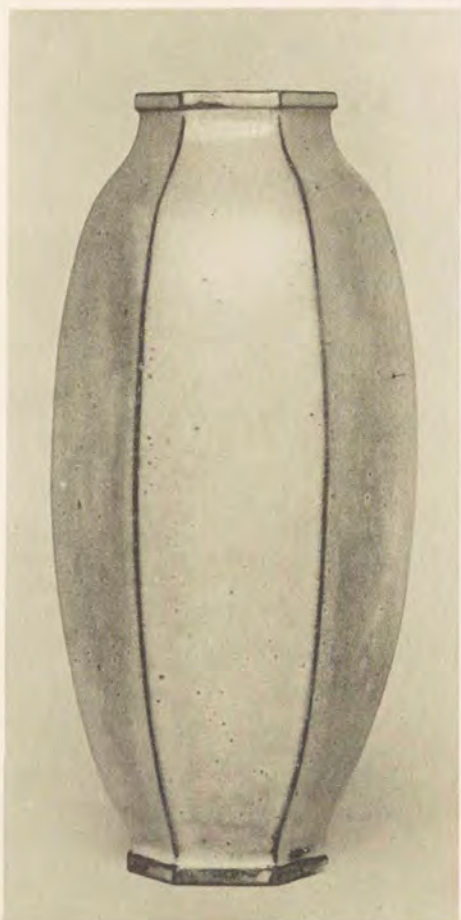
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F 211



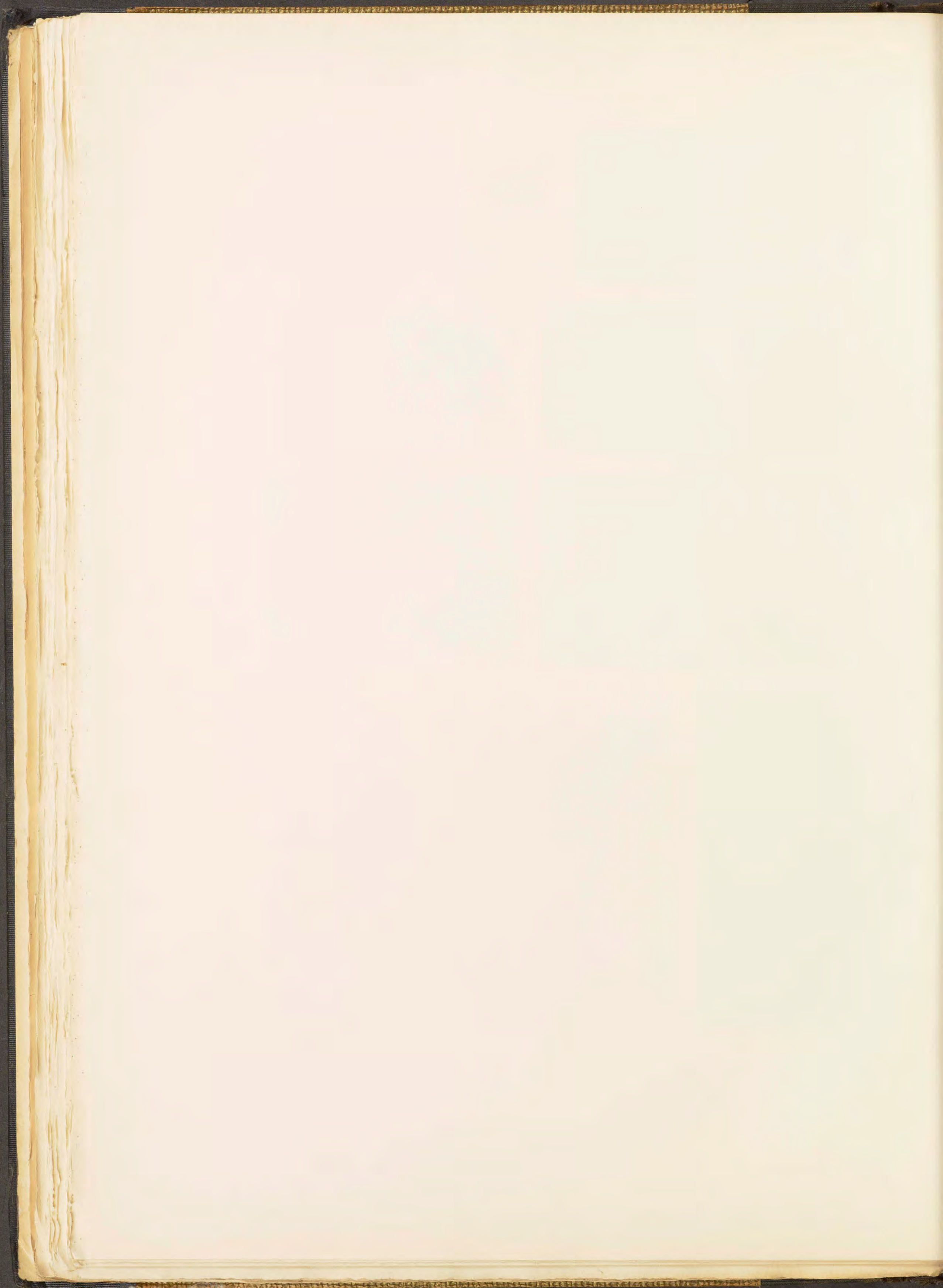
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F 187



F 200





F 203



F 205



F 204



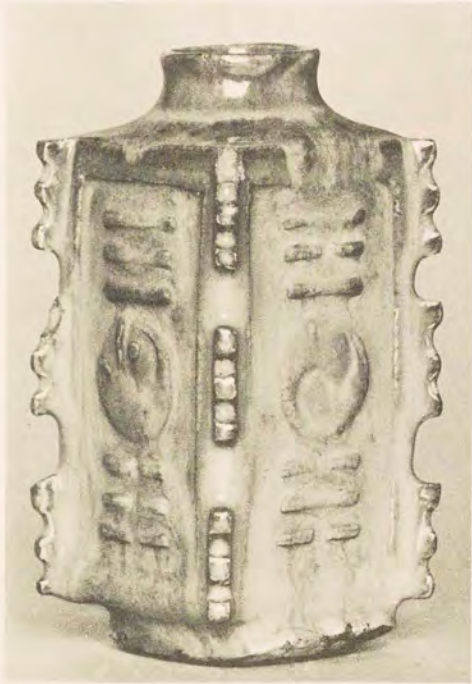
F 216



F 219



F 220



F 202



F 194



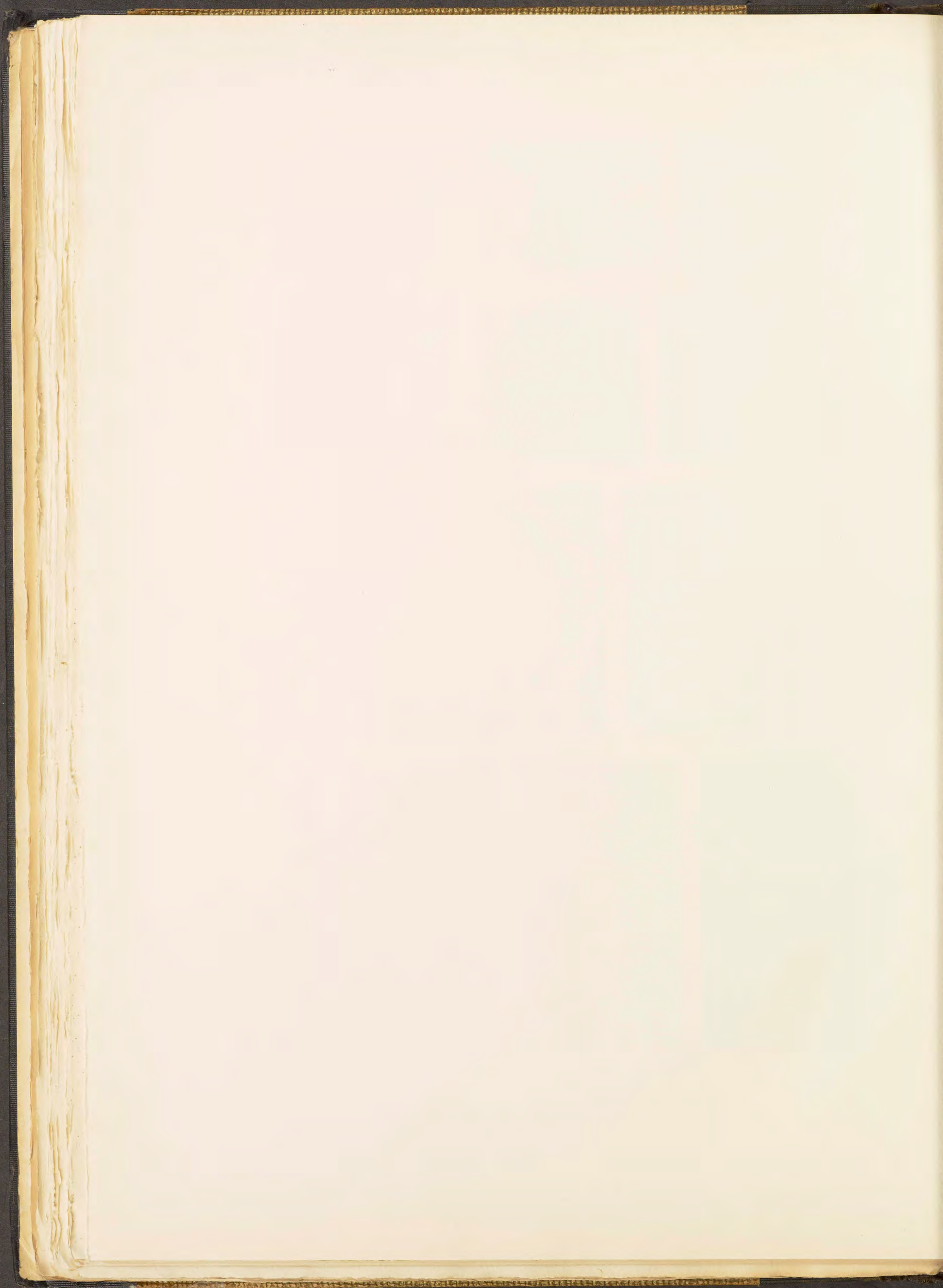
F 221



F 199



F 217





F 247



F 218



F 244



F 229



F 248



F 238



F 226



F 228



F 227



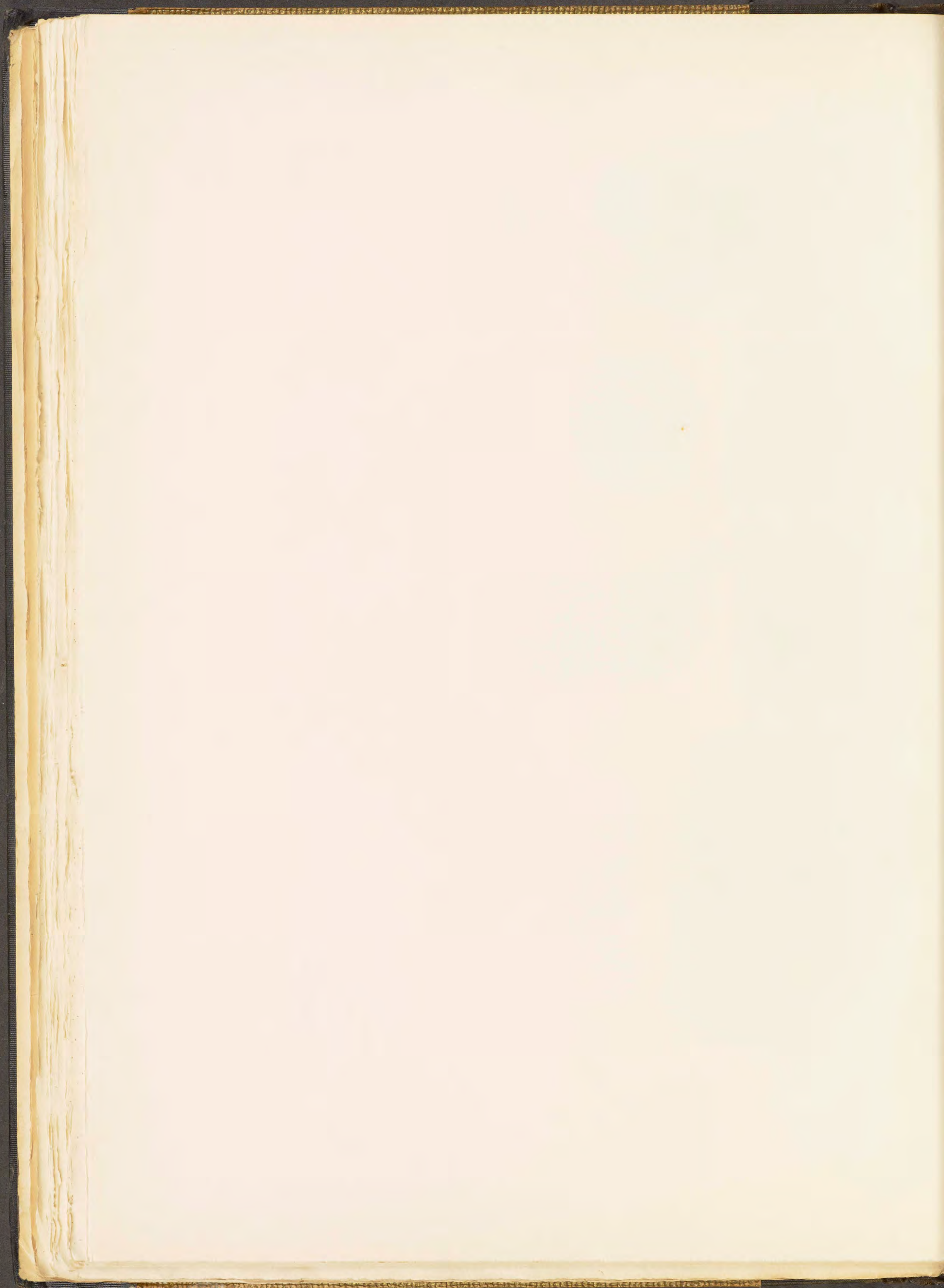
F 231



F 249



F 225





F 115



F 259



F 104



F 240



F 255



F 242



F 150



F 122



F 144



F 256



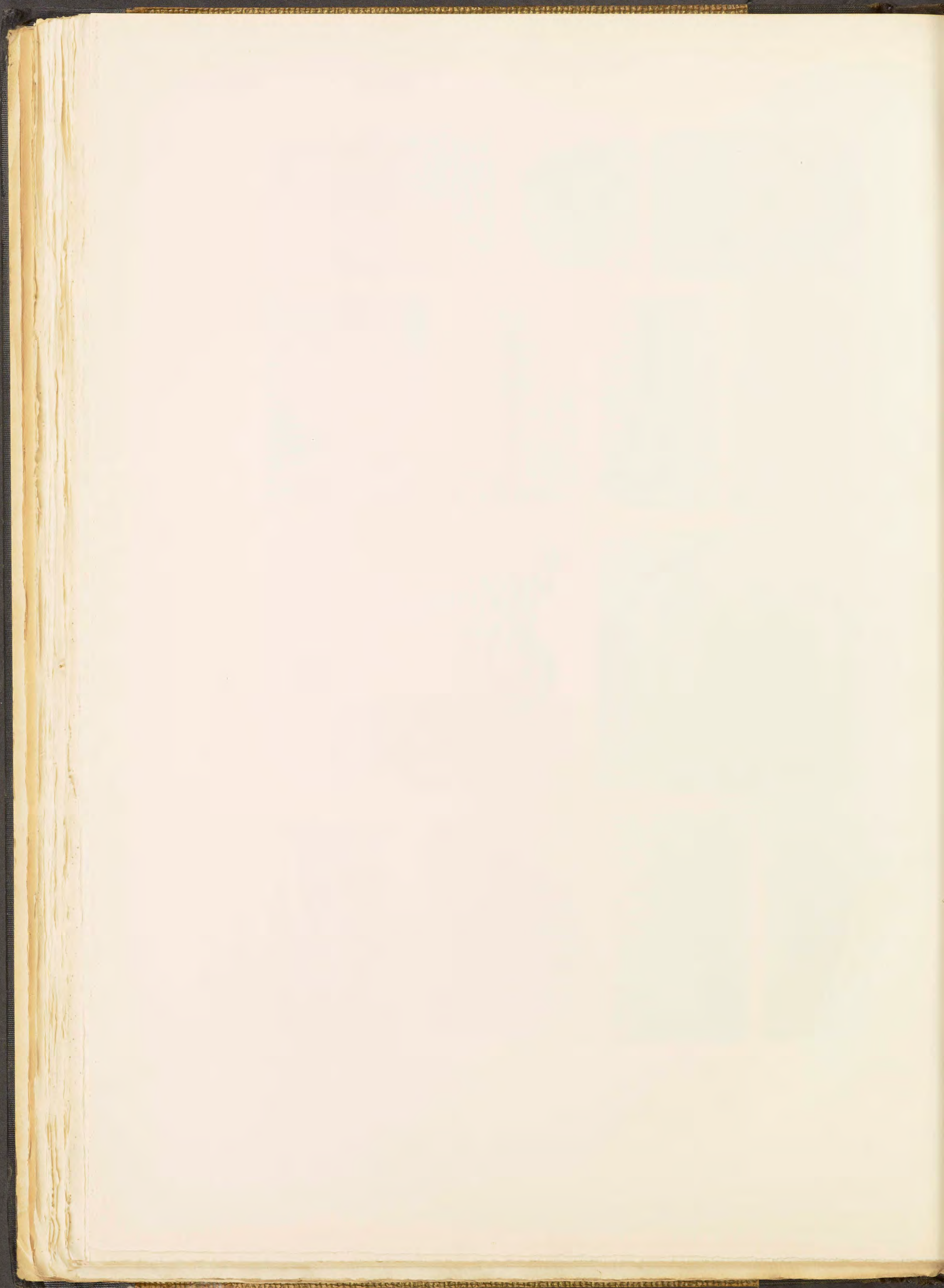
F 245



F 250



F 237





F 233



F 257



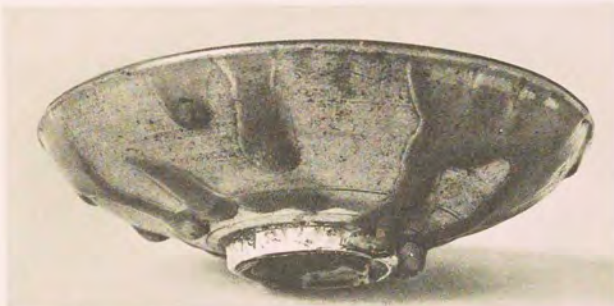
F 232



F 273



F 201



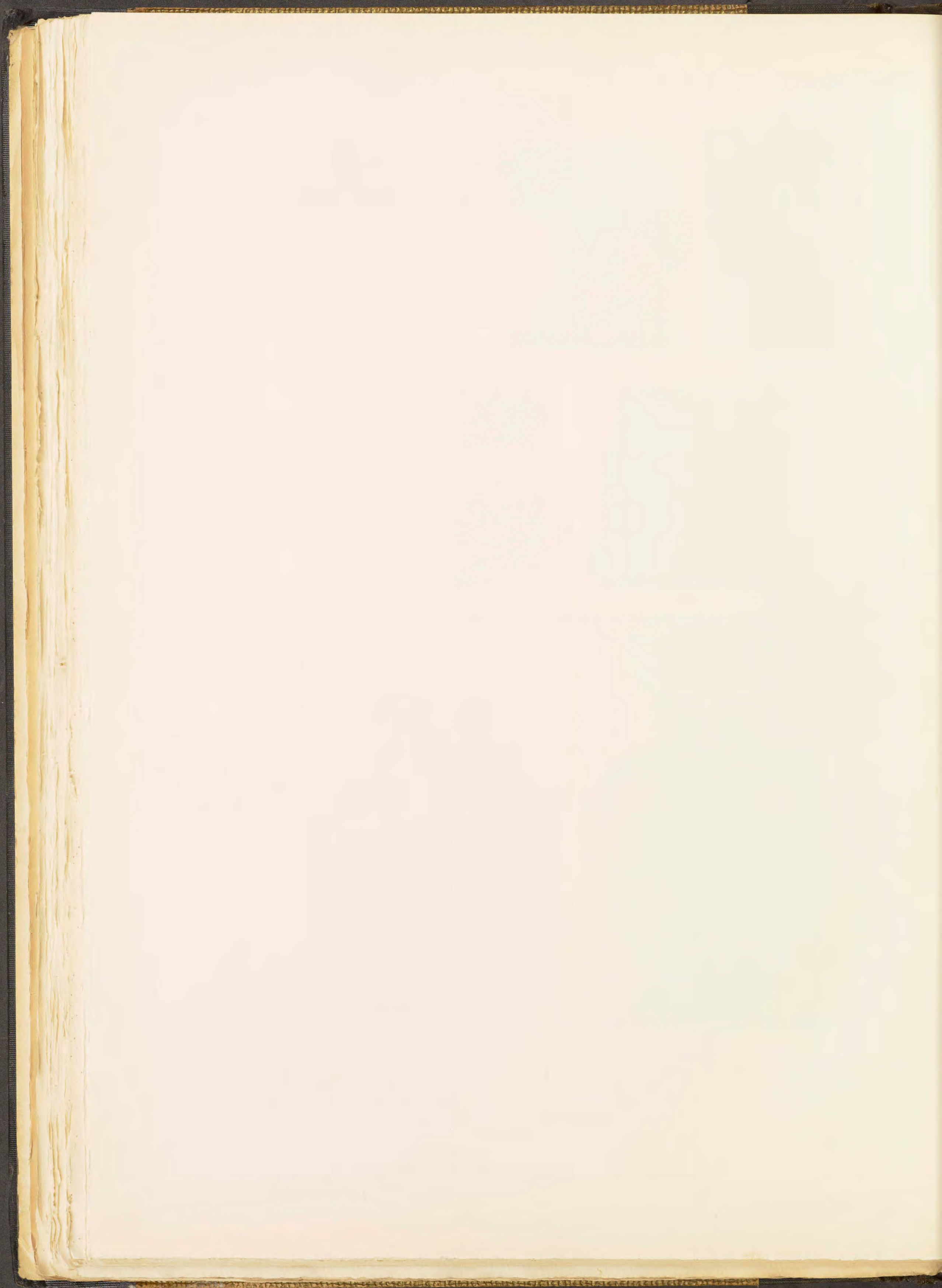
F 195



F 236



F 252





F 267



F 263



F 265



F 264



F 266



F 241



F 246



F 262



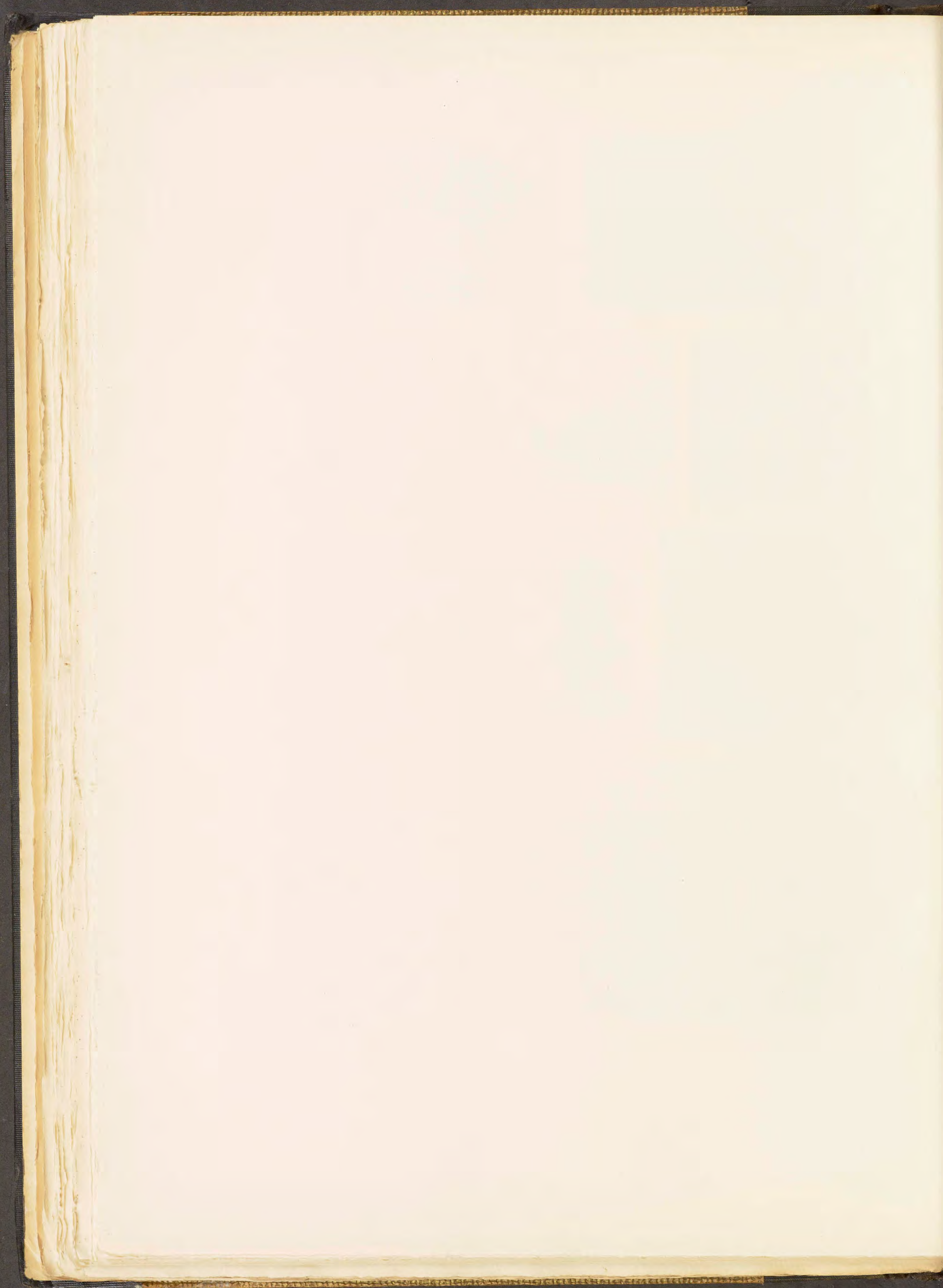
F 254



F 260



F 261





F 253



F 268



F 251



F 258



F 243



F 275



F 276

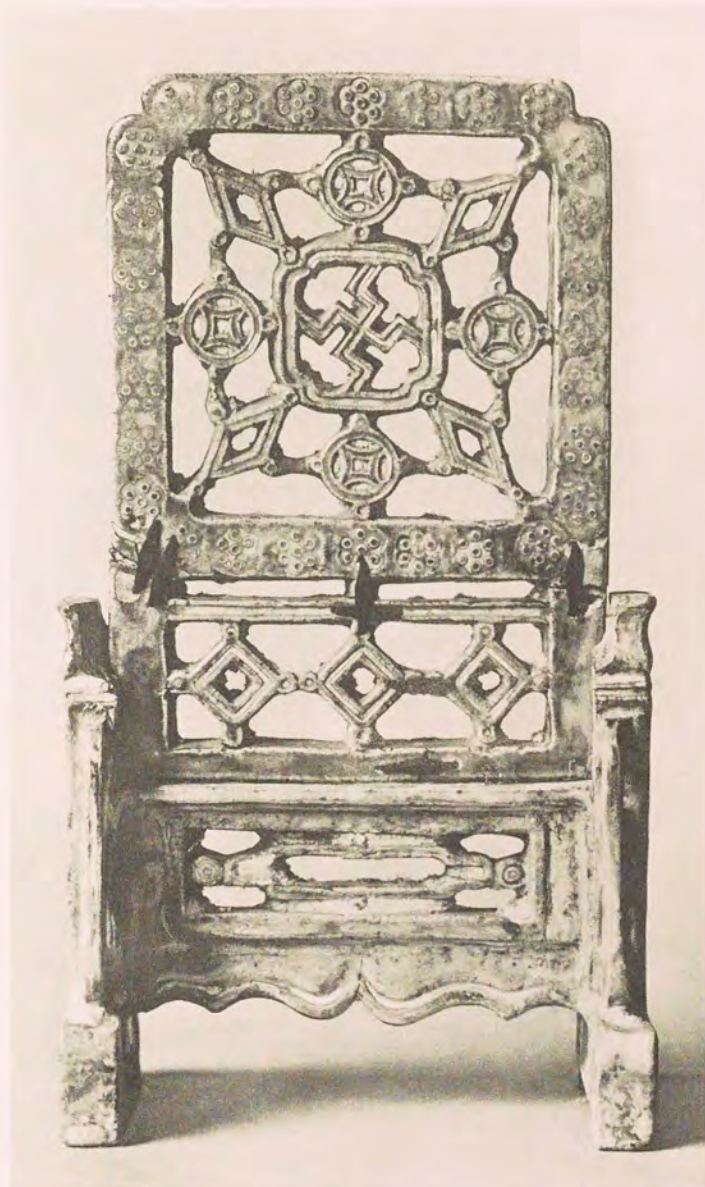


F 274





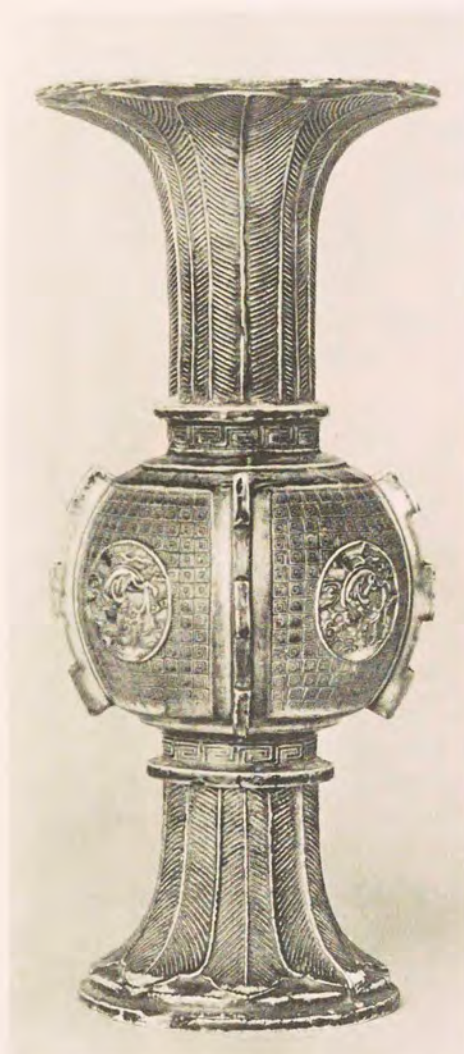
F 270



F 271



F 272



F 269

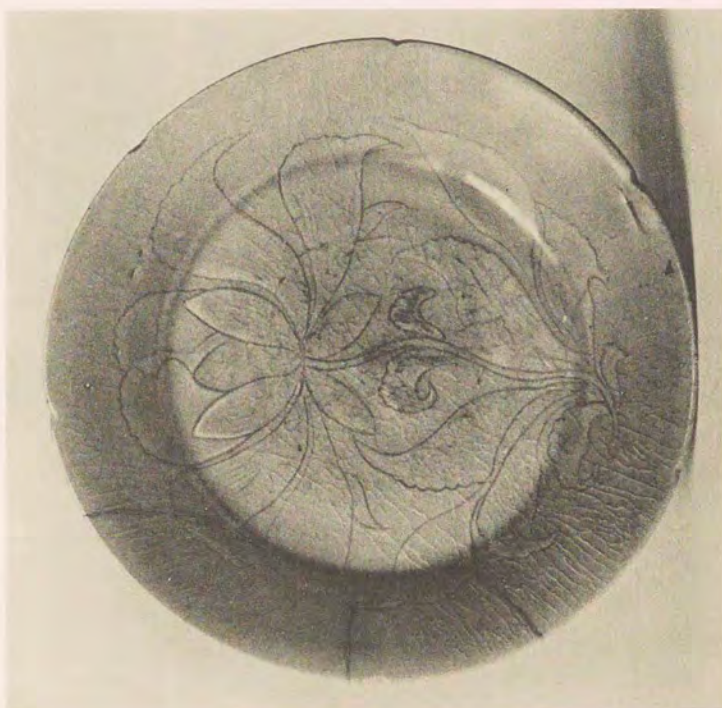


F 272





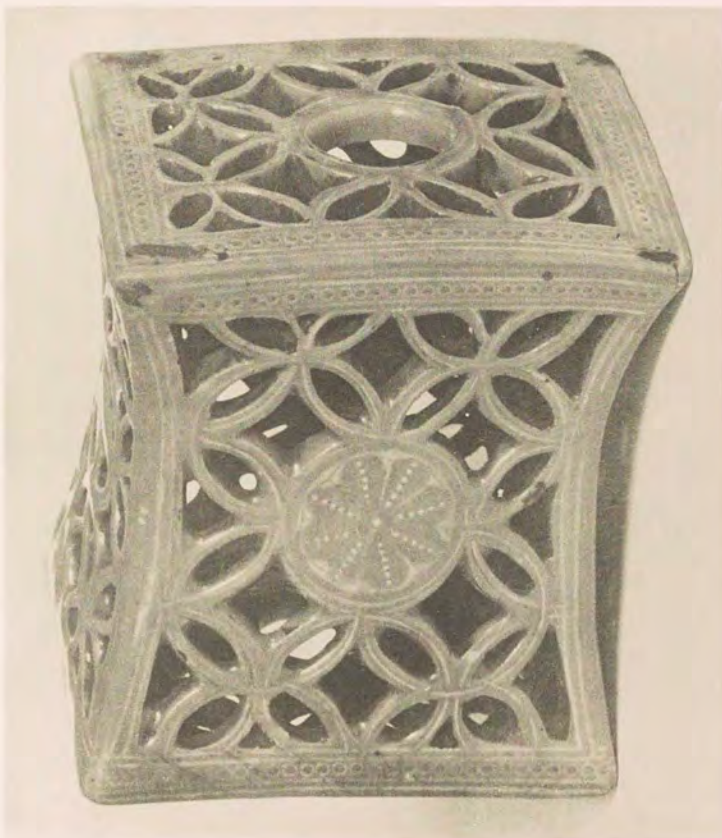
F. 299



F. 290



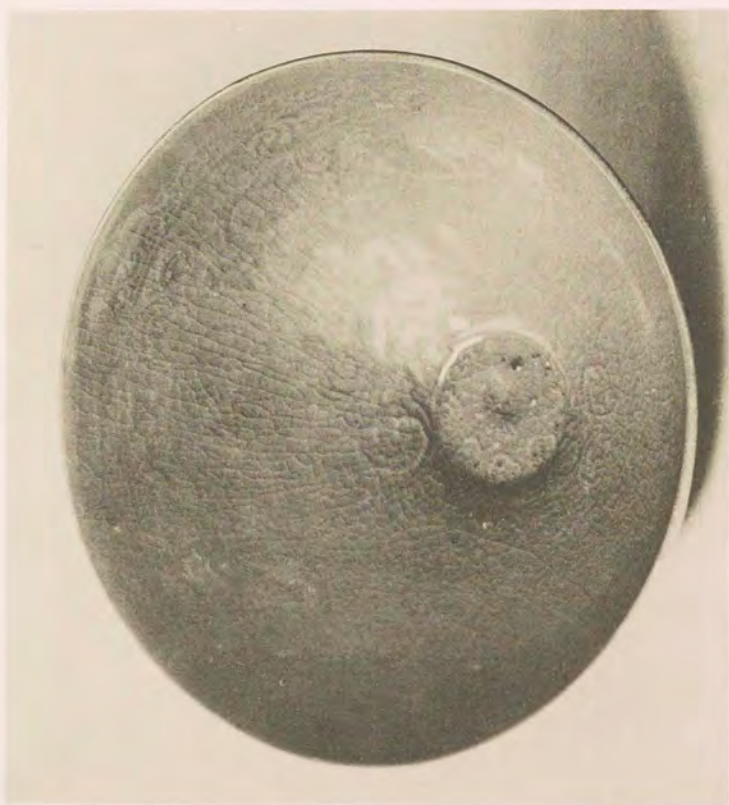
F. 301



F. 302



F. 298



F. 300

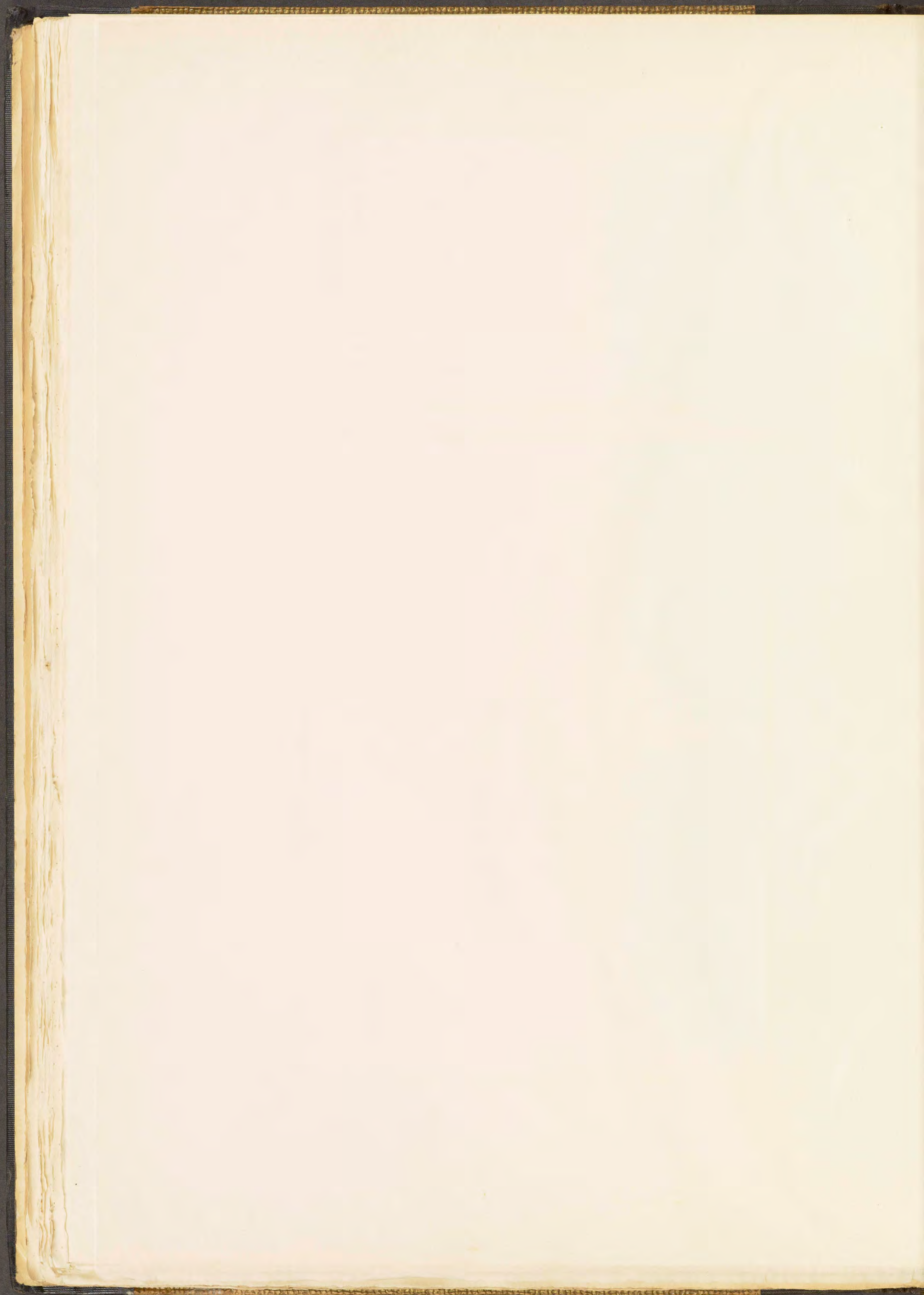




F 250



F 251

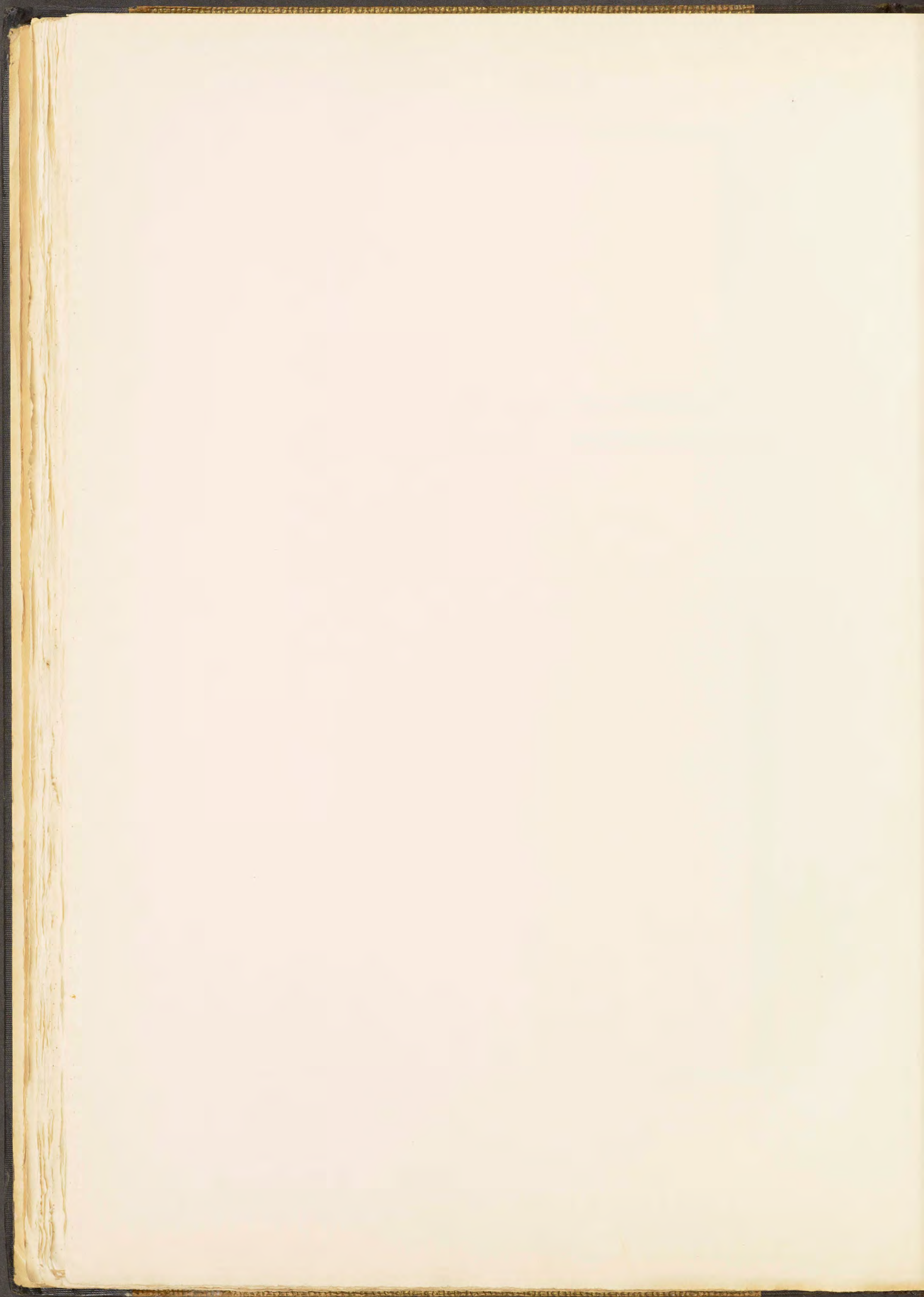




F 289



F 297





F 307



F 304



F 322



F 321



F 308



F 306



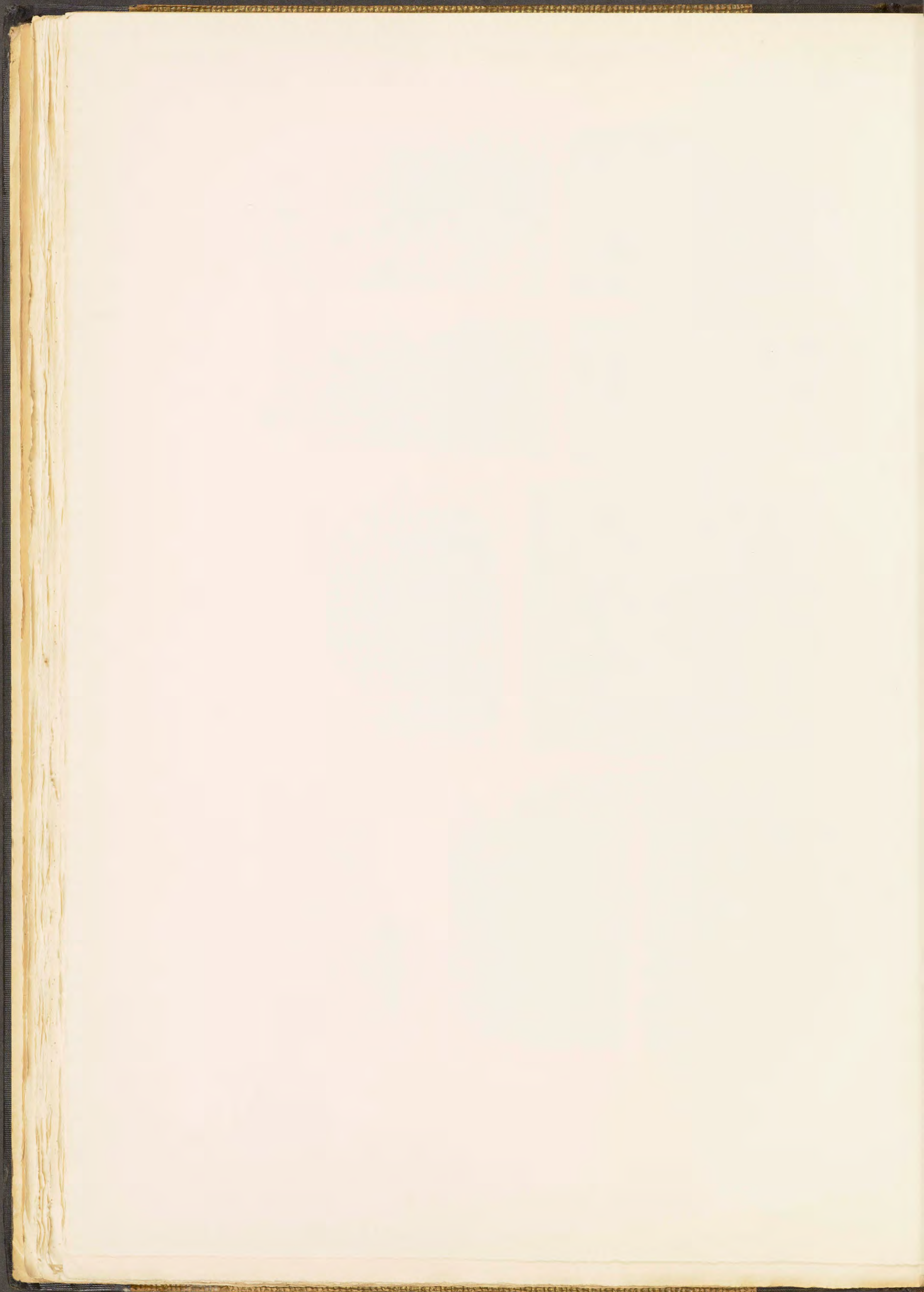
F 287



F 347



F 292





F 311



F 303



F 310



F 309



F 312

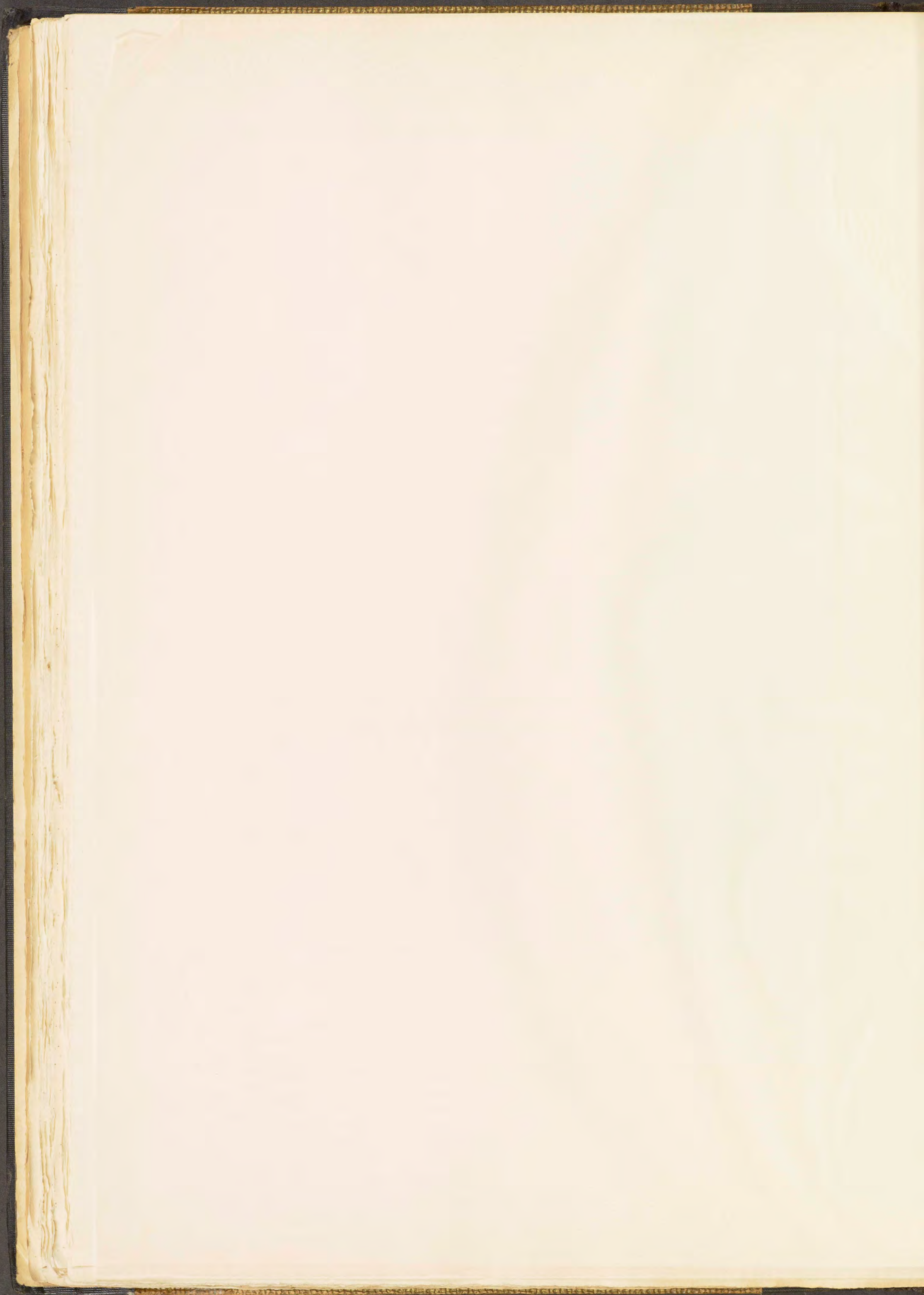




F 34



F 35





F 305



F 318





F 294



F 323



F 316



F 315



F 317



F 330



F 339



F 339



F 338



F 334



F 337



F 336



F 335





F 295 and 296



F 308



F 286



F 285



F 346



F 324



F 327





F 343



F 325



F 342



F 293



F 332



F 313



F 314



F 319



F 345



F 344





F 367



F 359



F 357



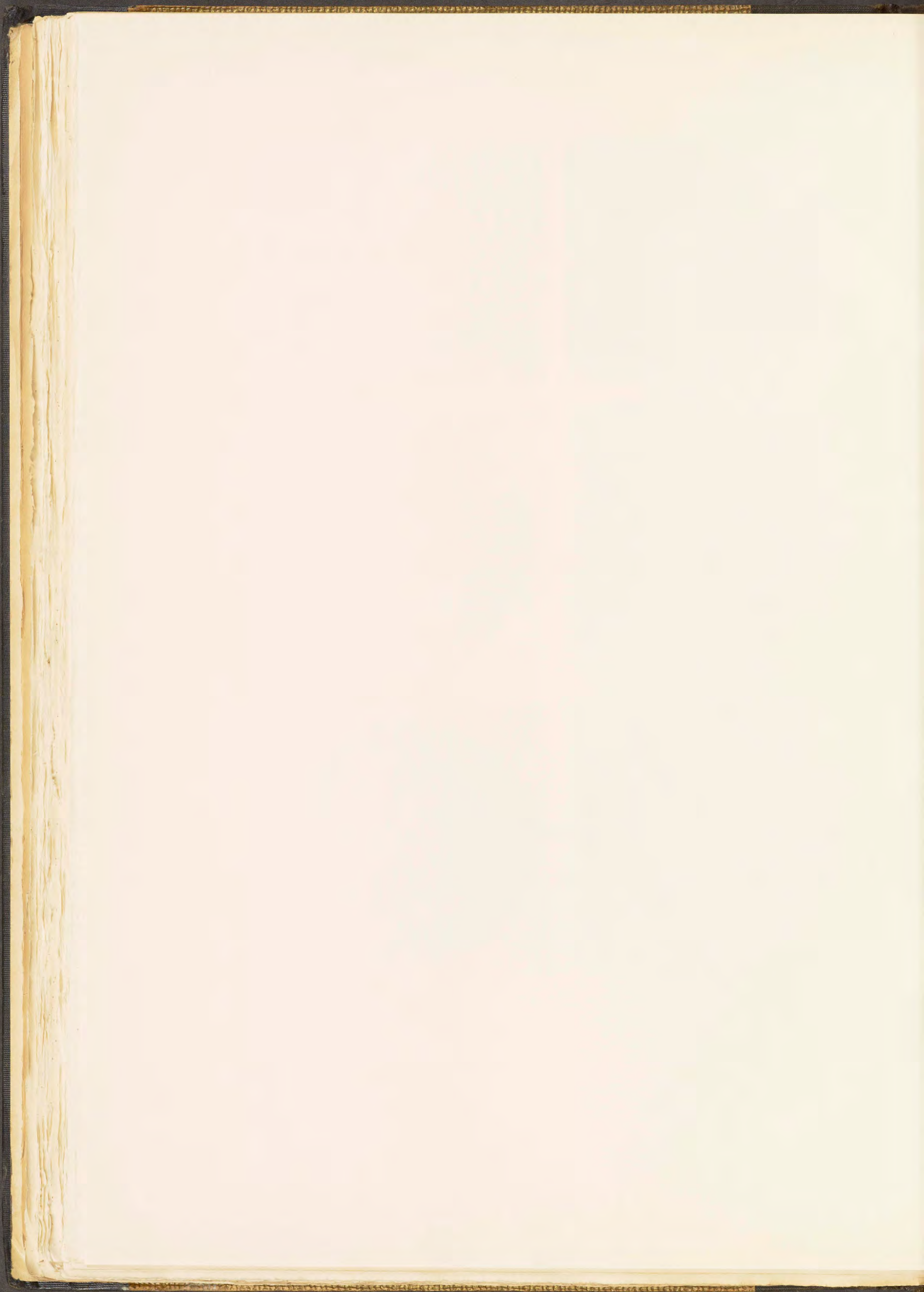
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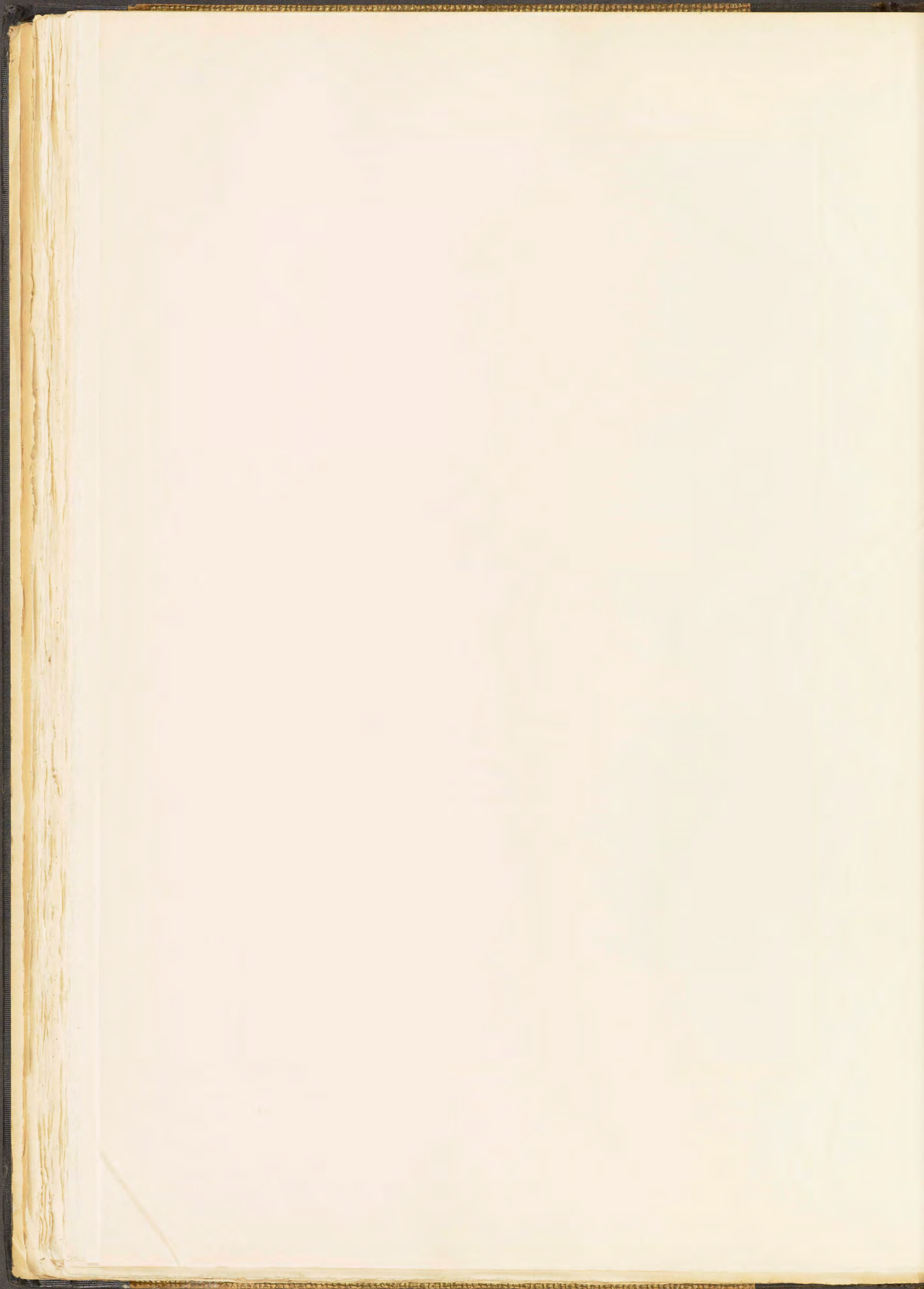
F 355



F 360









F 358



F 356

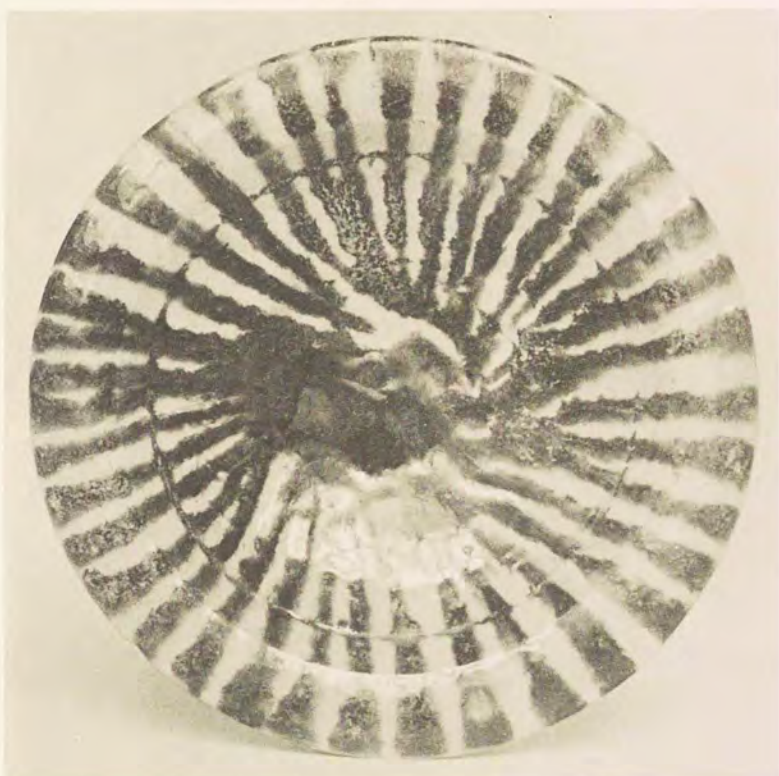




F 379



F 363



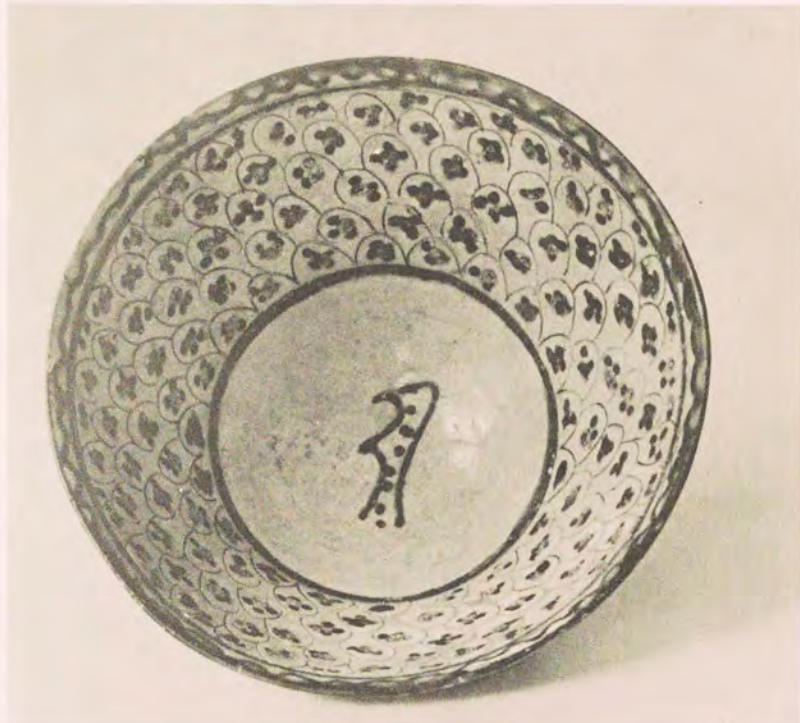
F 380



F 361



F 364



F 362

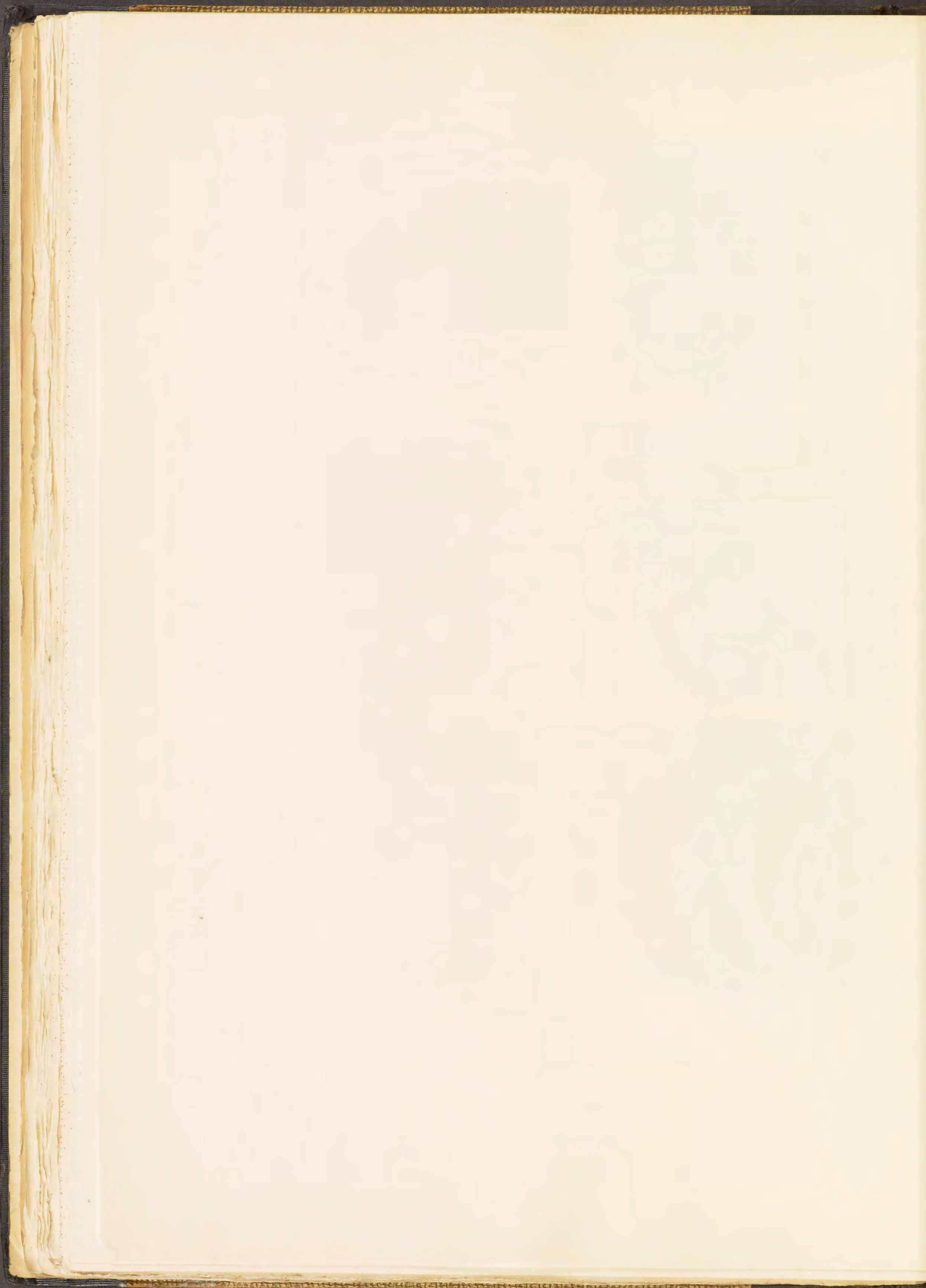




Fig. 1



Fig. 2

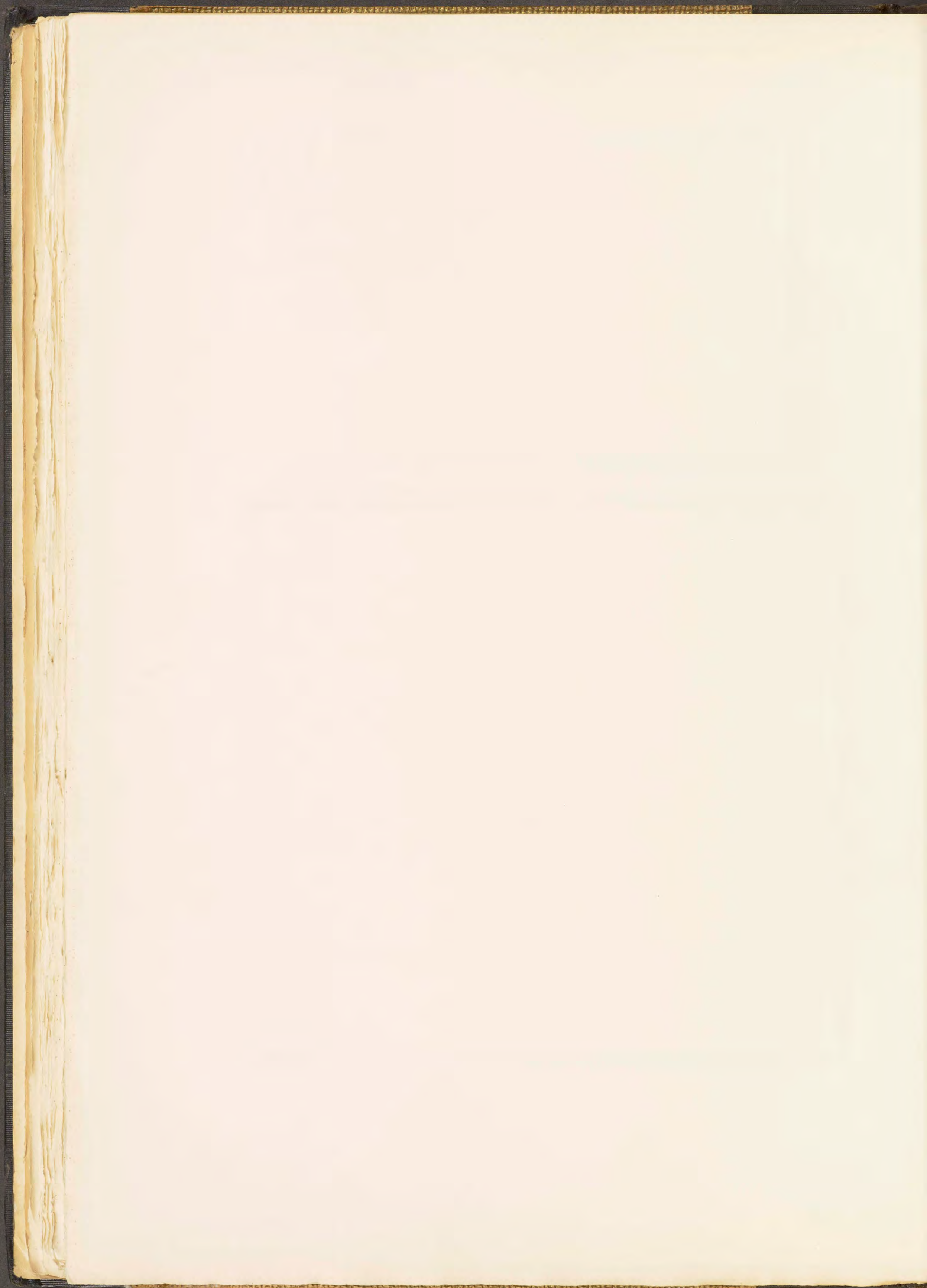




F 378



F 377





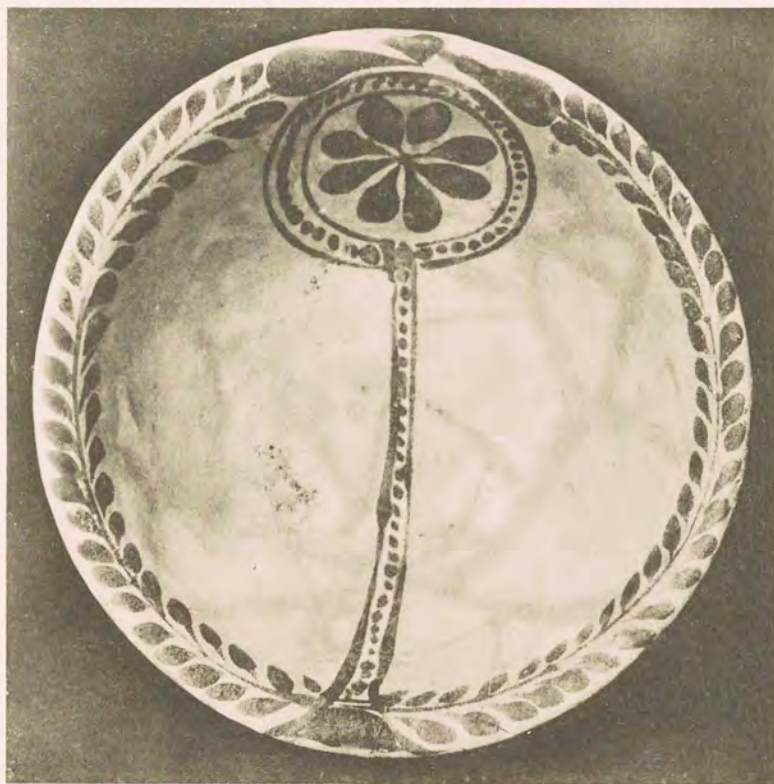
F 404



F 416



F 375



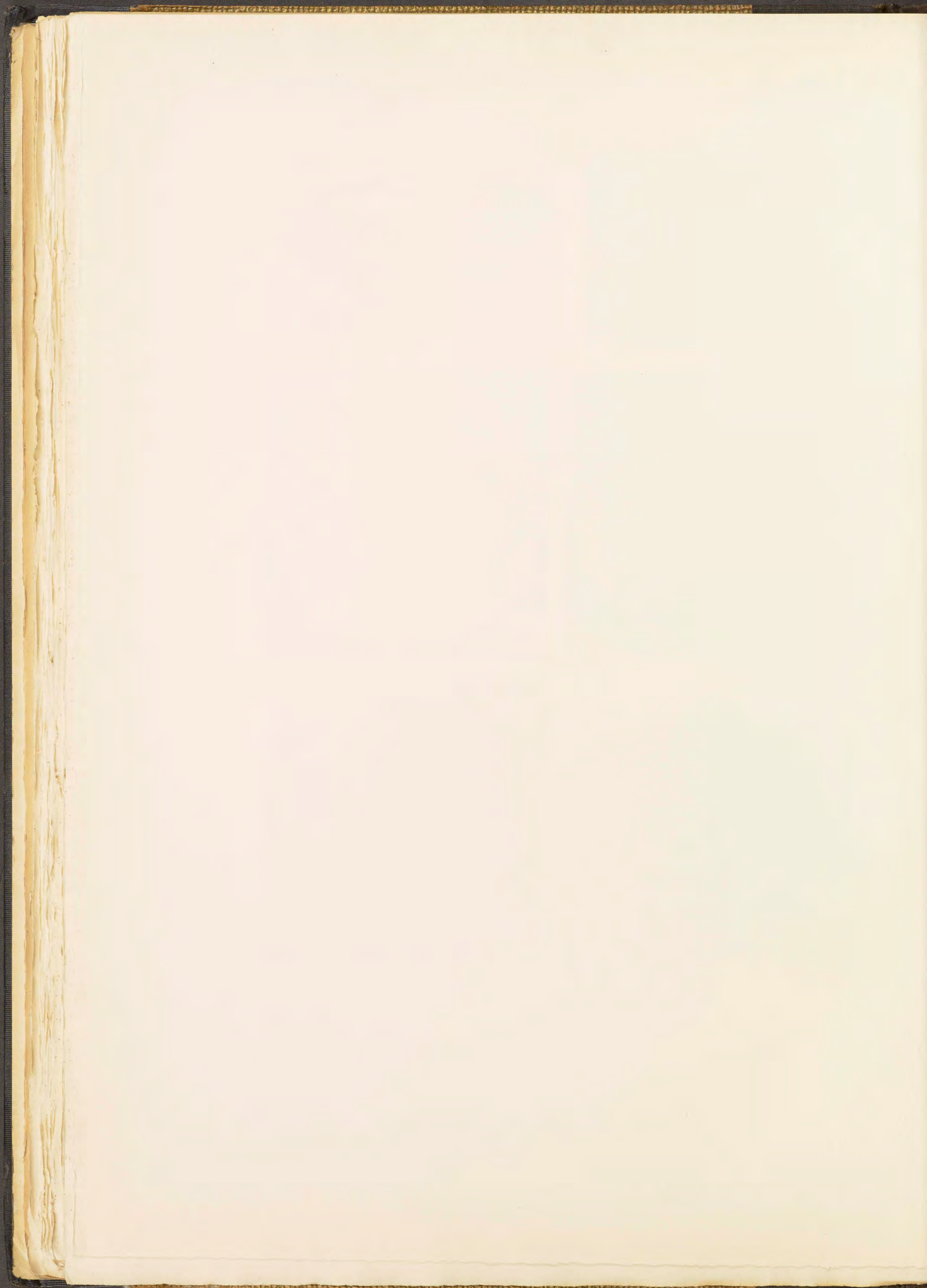
F 376



F 401



F 373

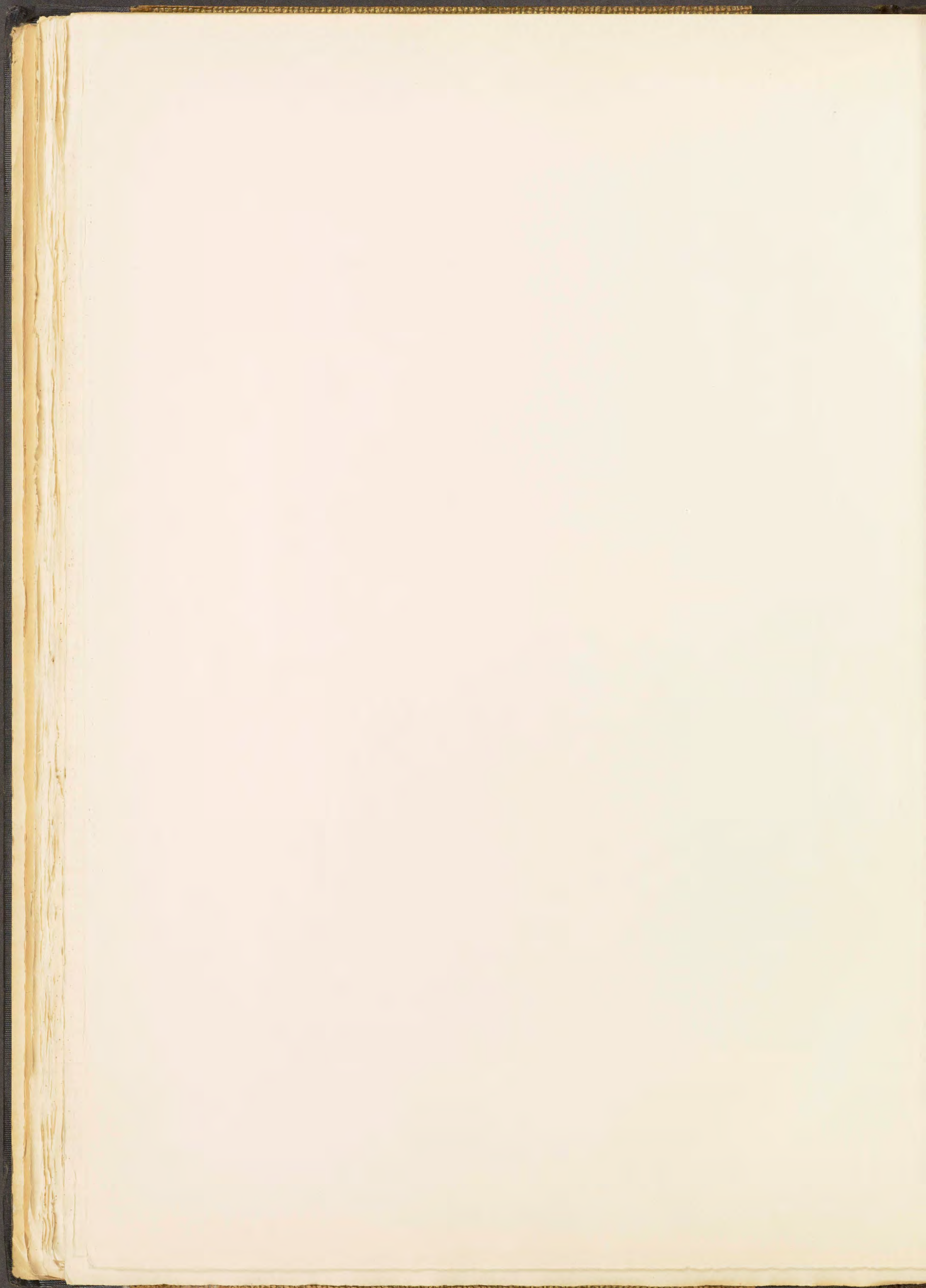




F 374



F 410





F 370



F 371



F 175



F 365



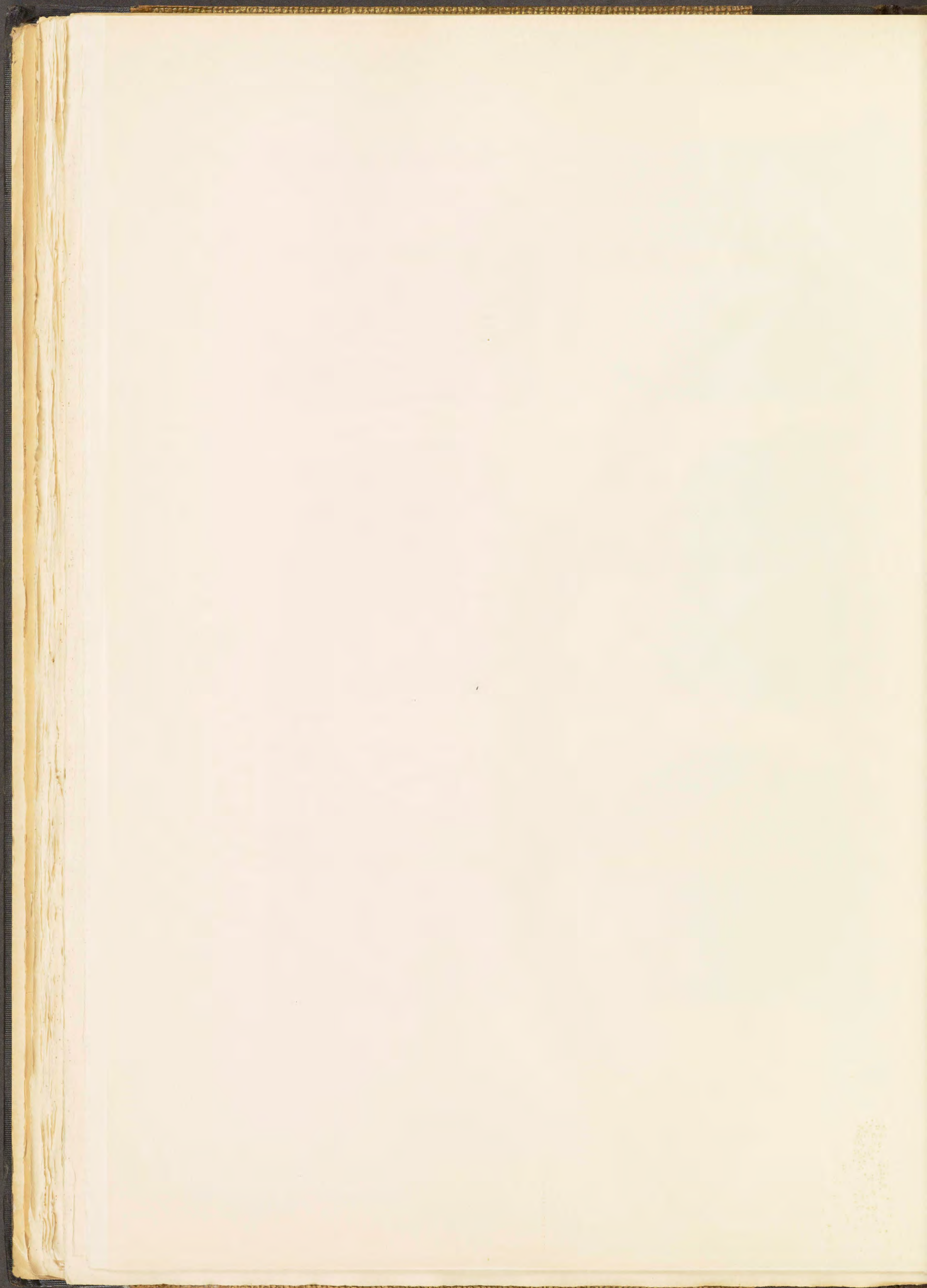
F 419



F 369





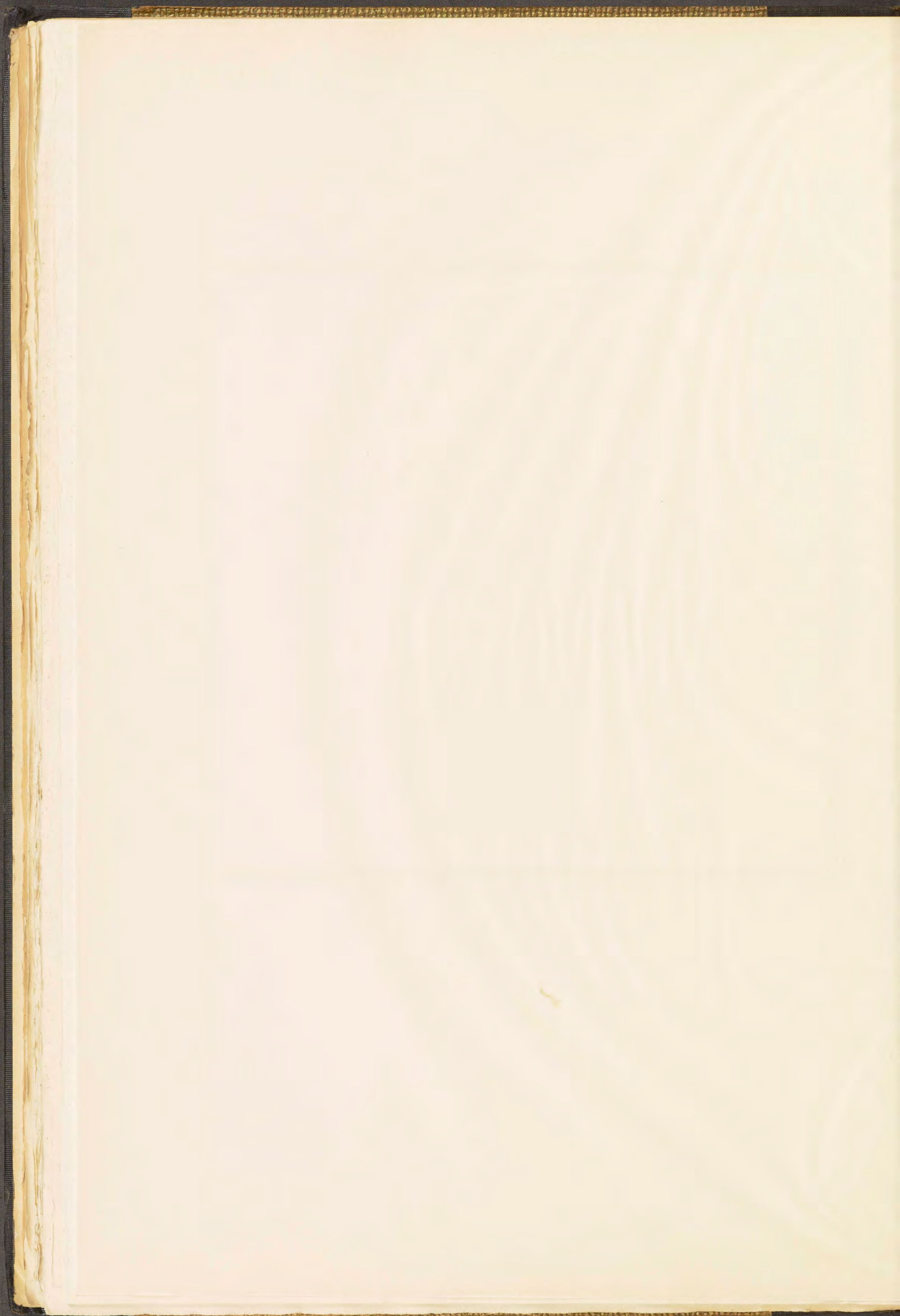




F 385









F 387

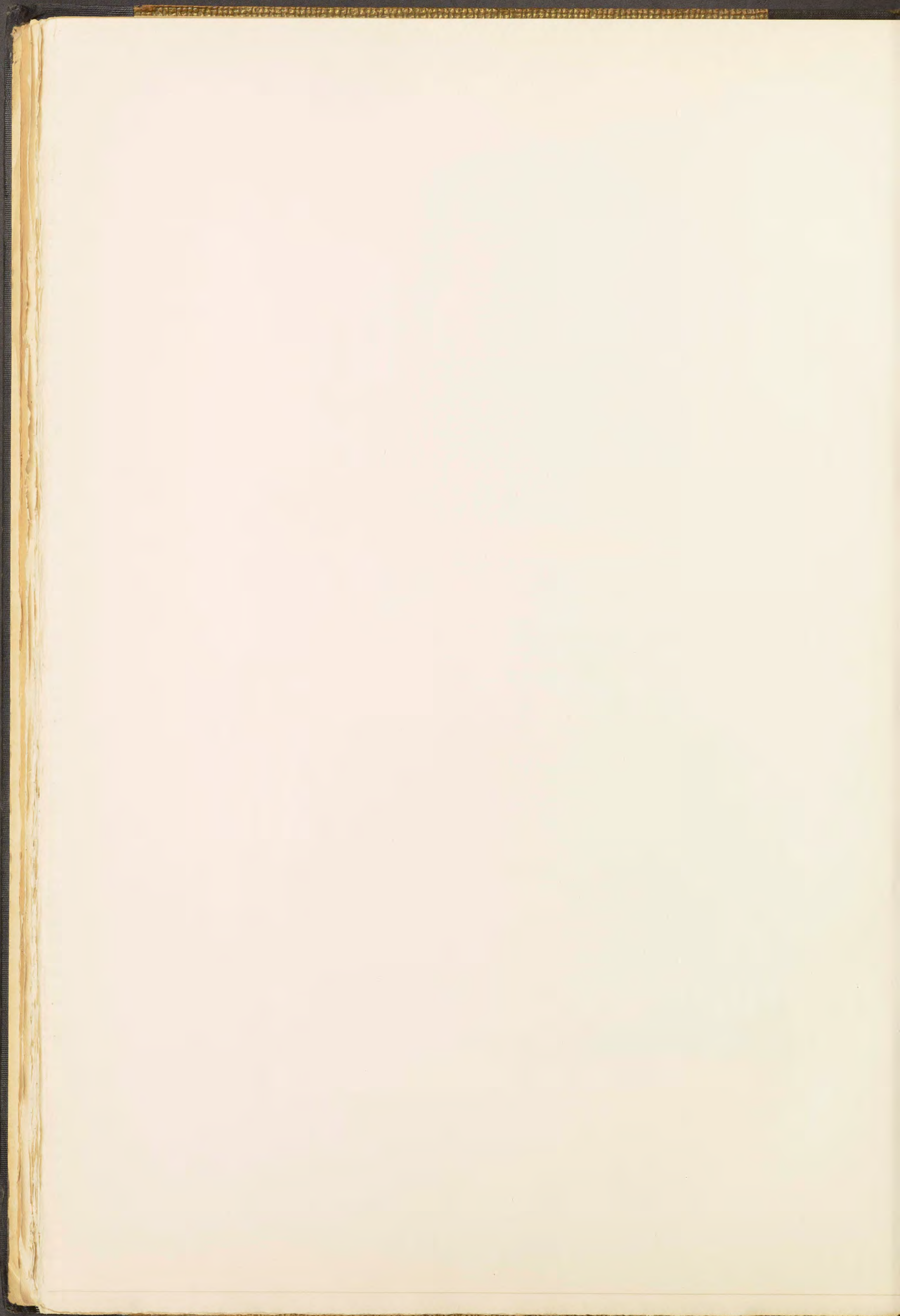




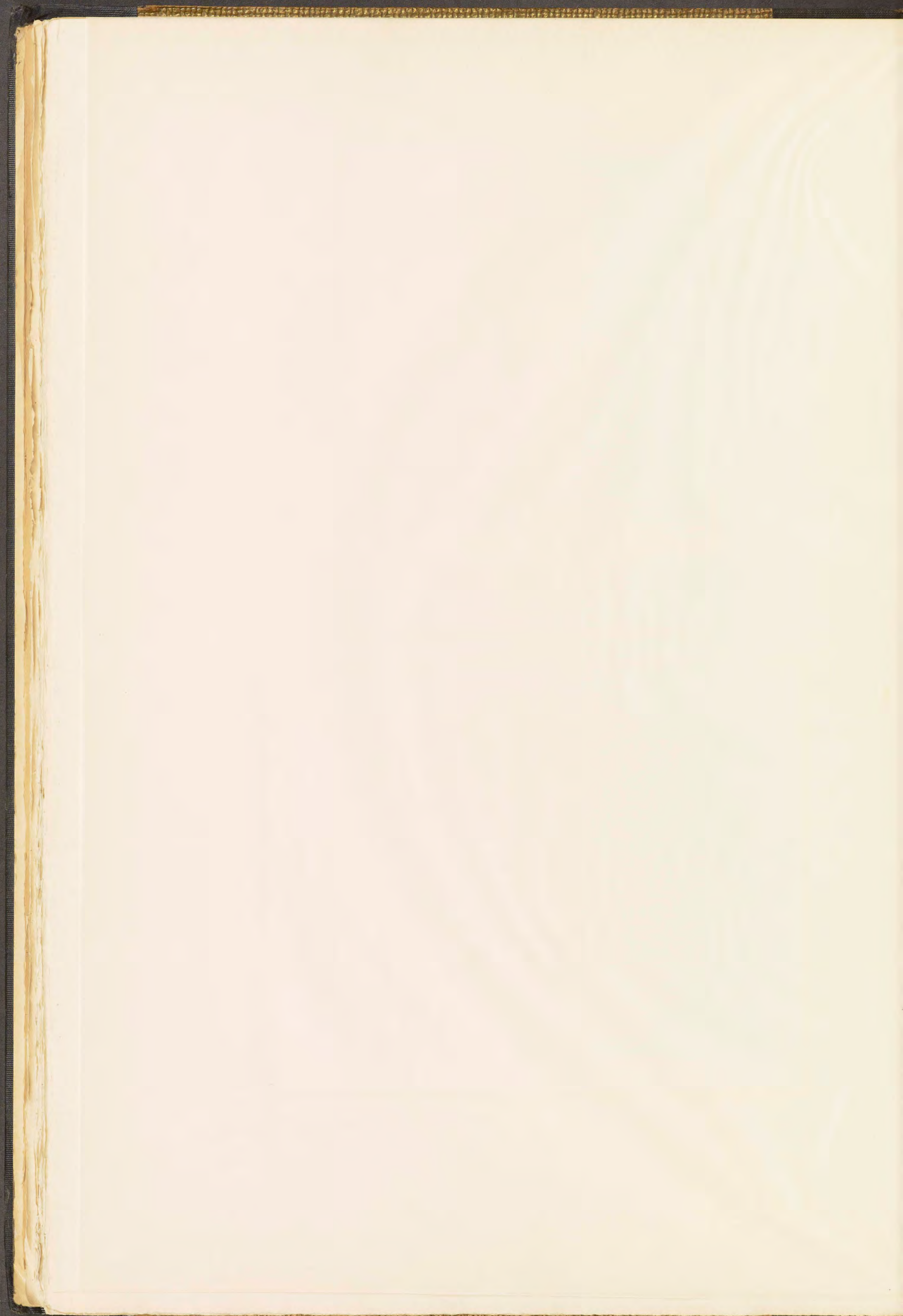
F 366



F 386









F 388



F 389





F 395



F 420



F 392



F 393



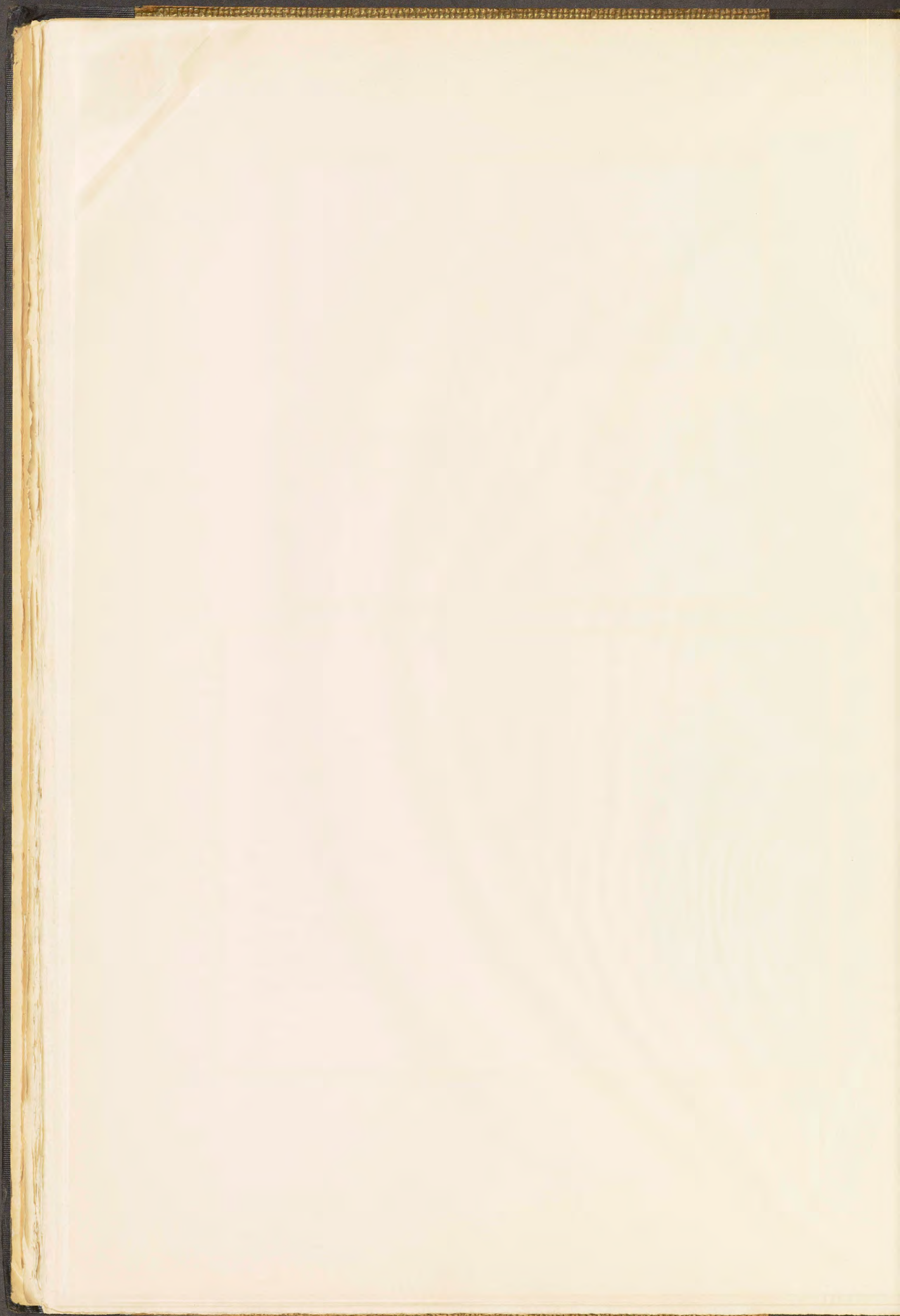
F 396



F 400









F 391



F 394





F 398



F 390

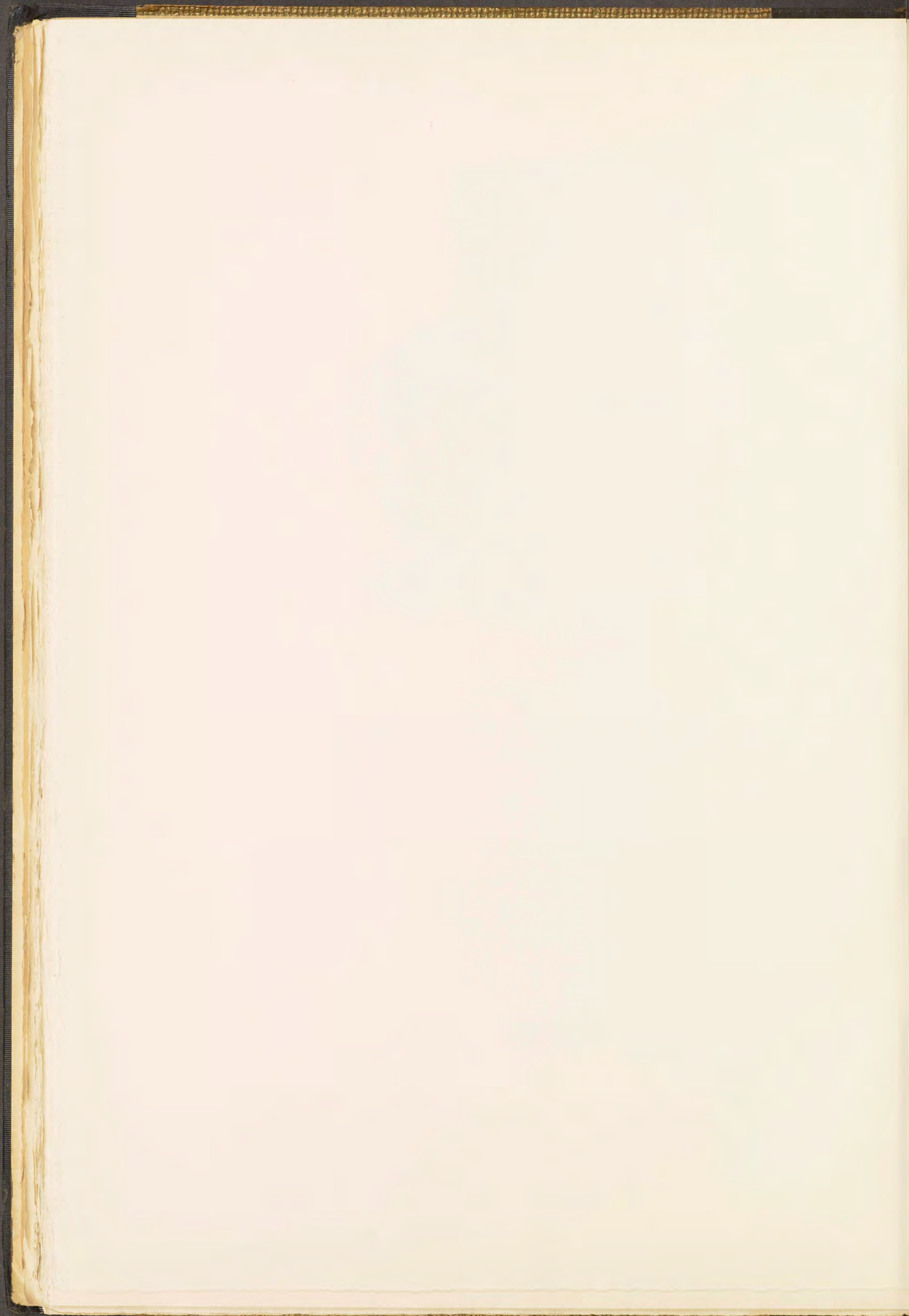




Fig. 1





F 403



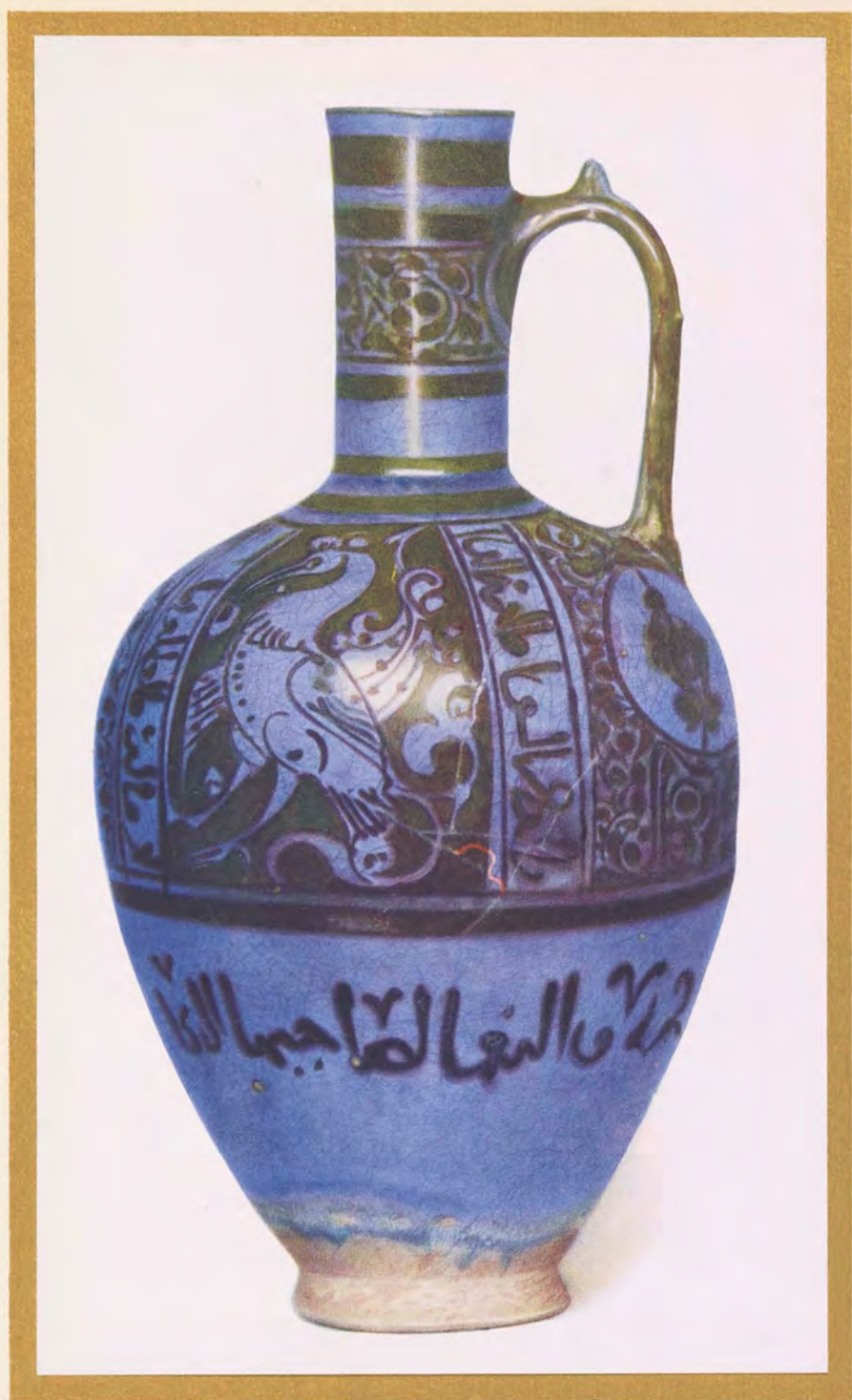


F 109



F 110

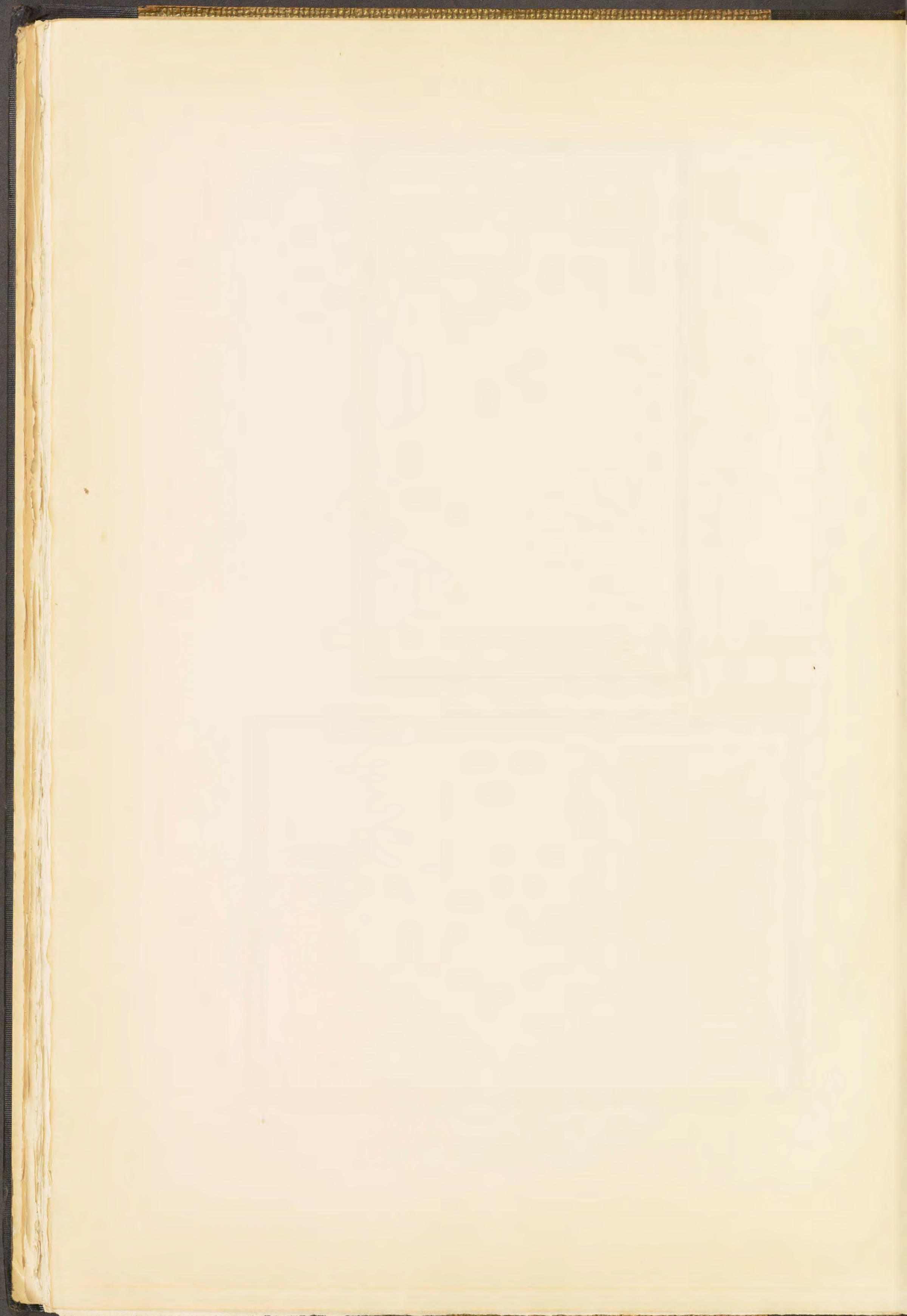




F 409



F 406

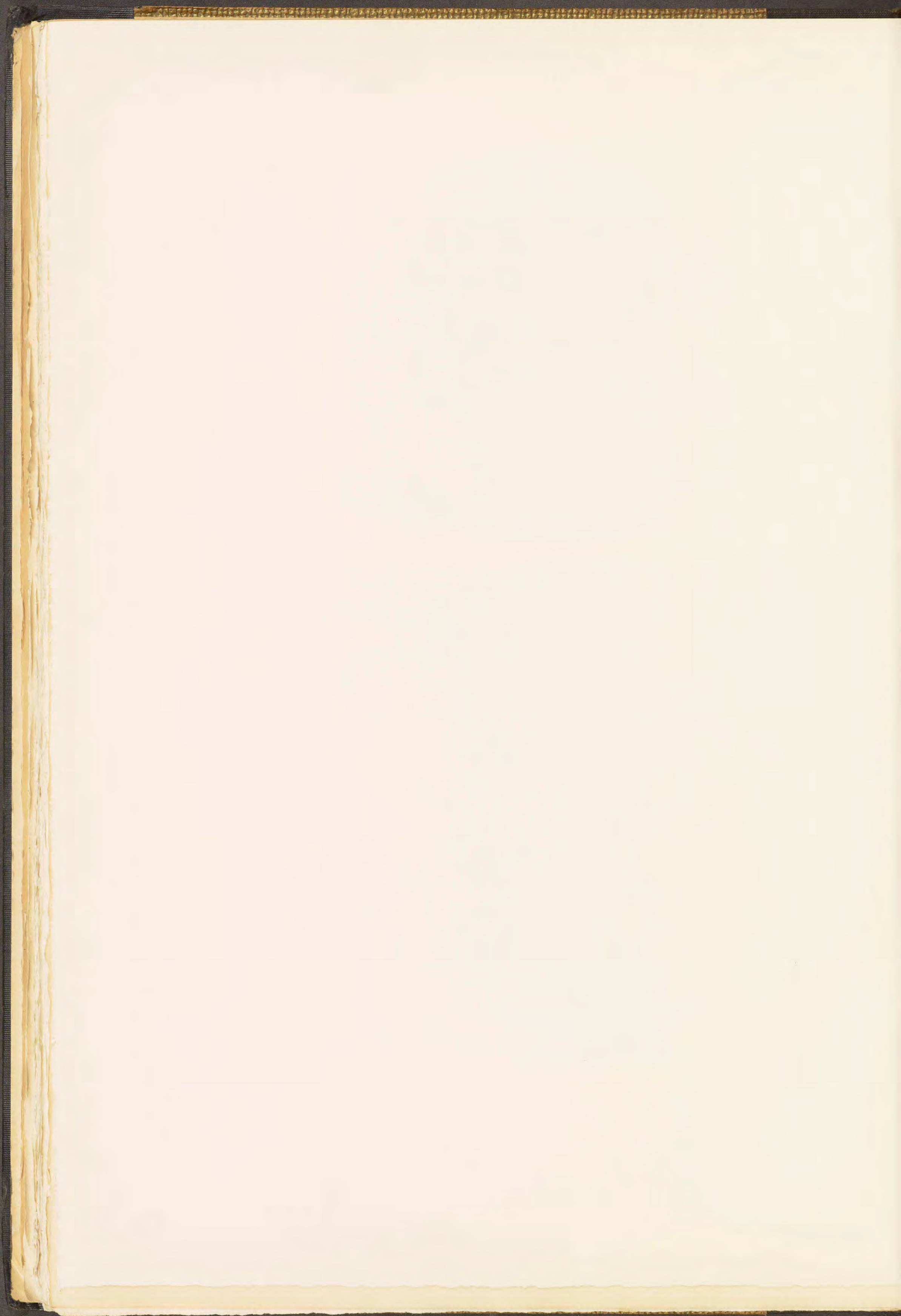




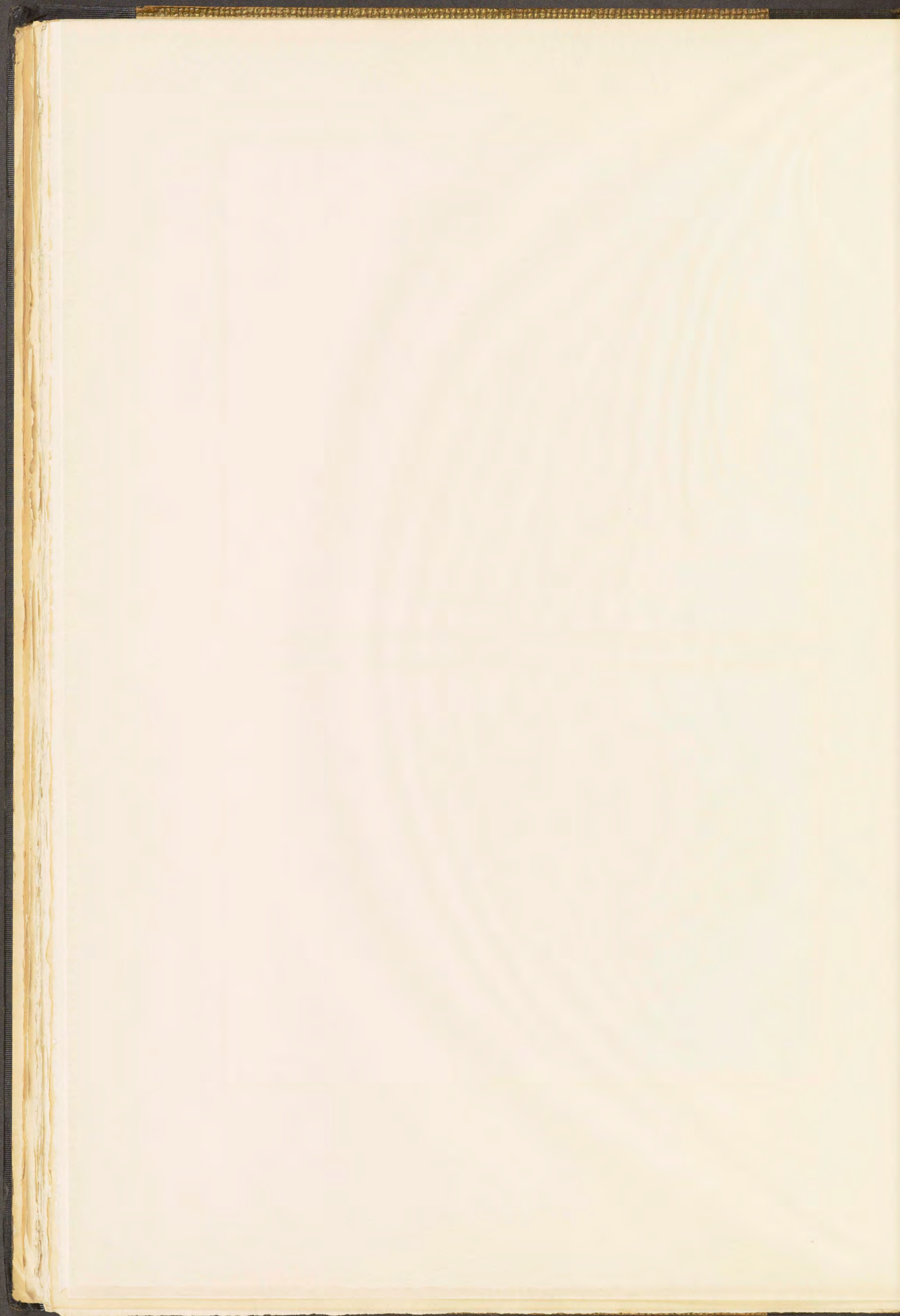
F 408



F 407









F 411

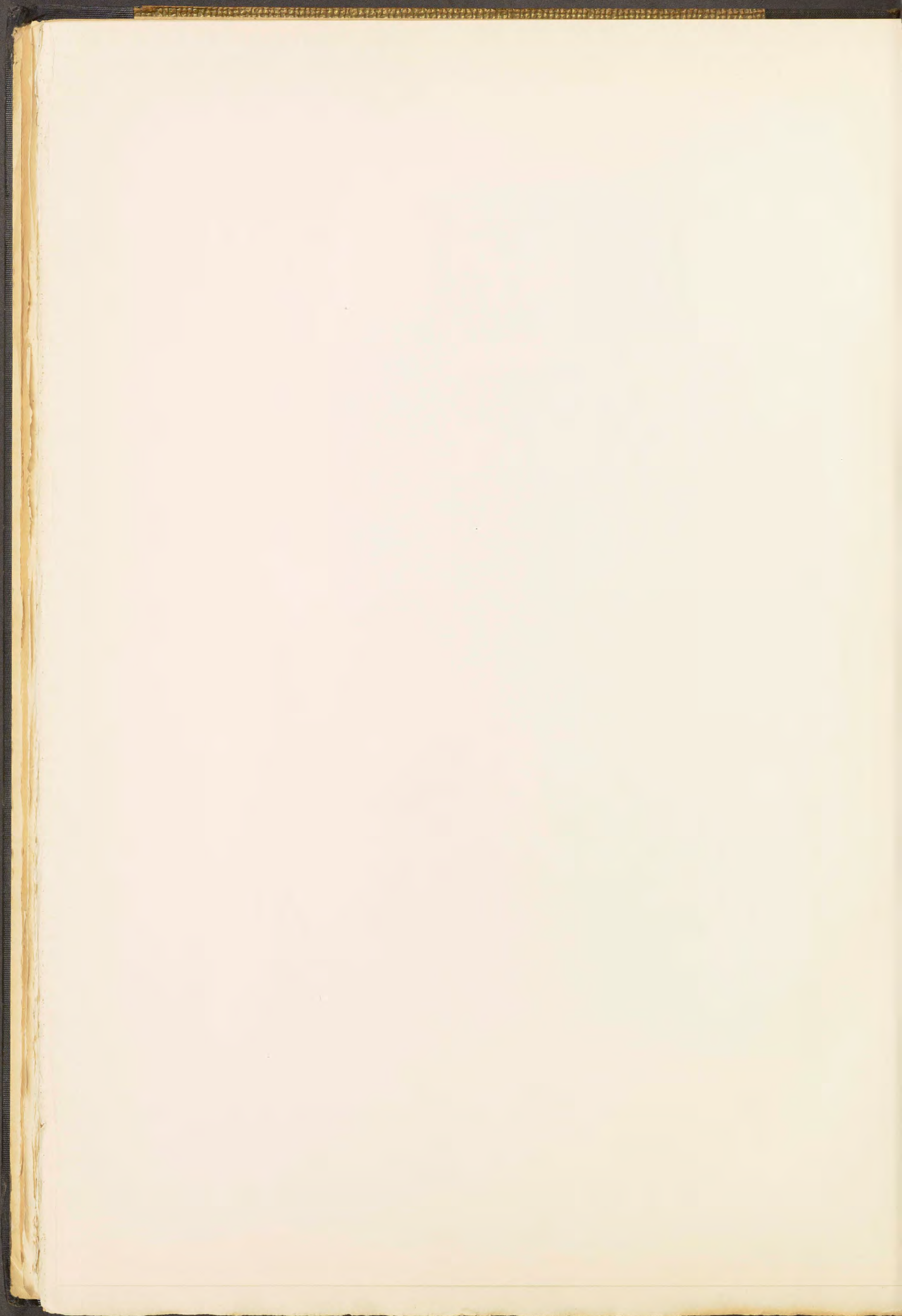


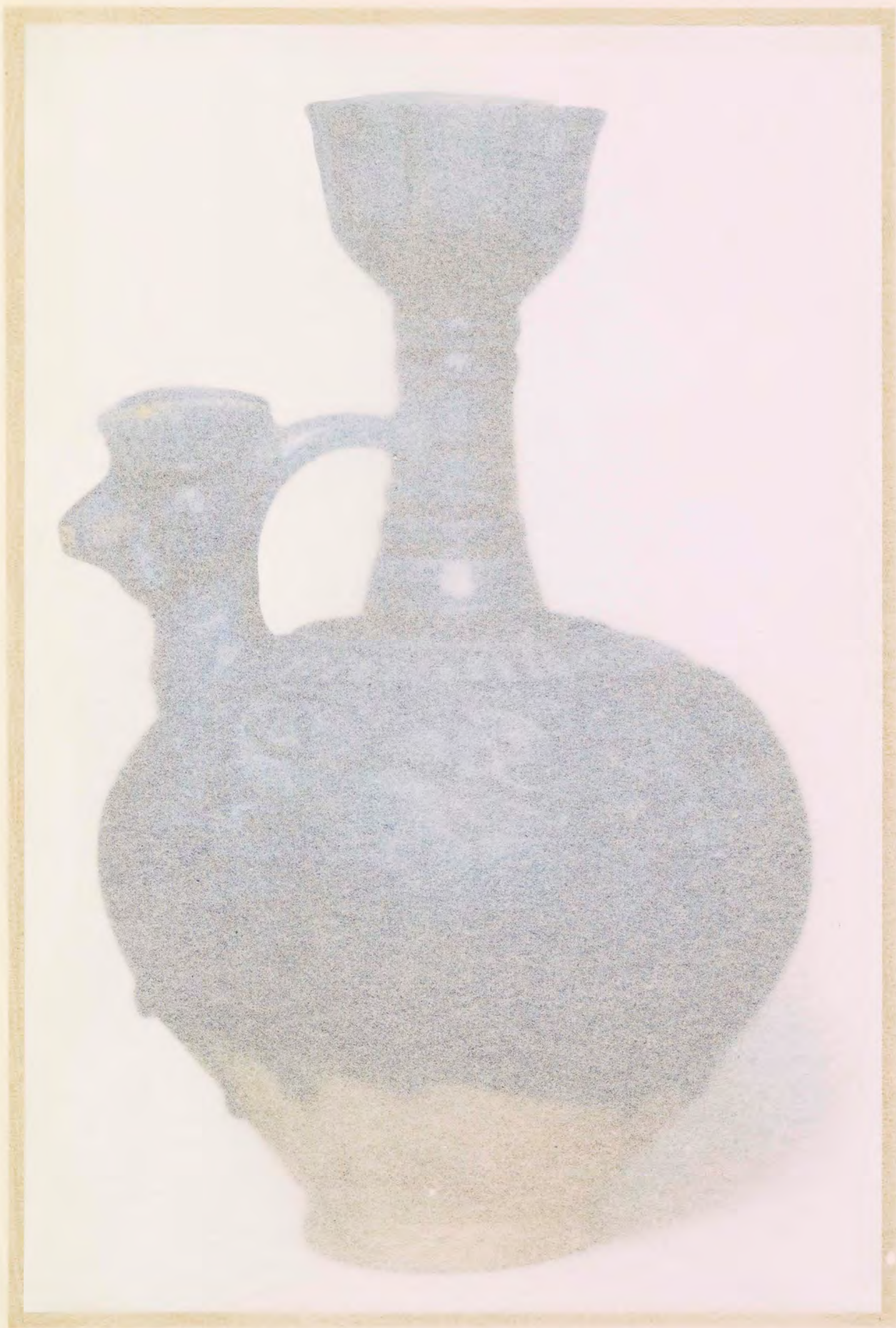
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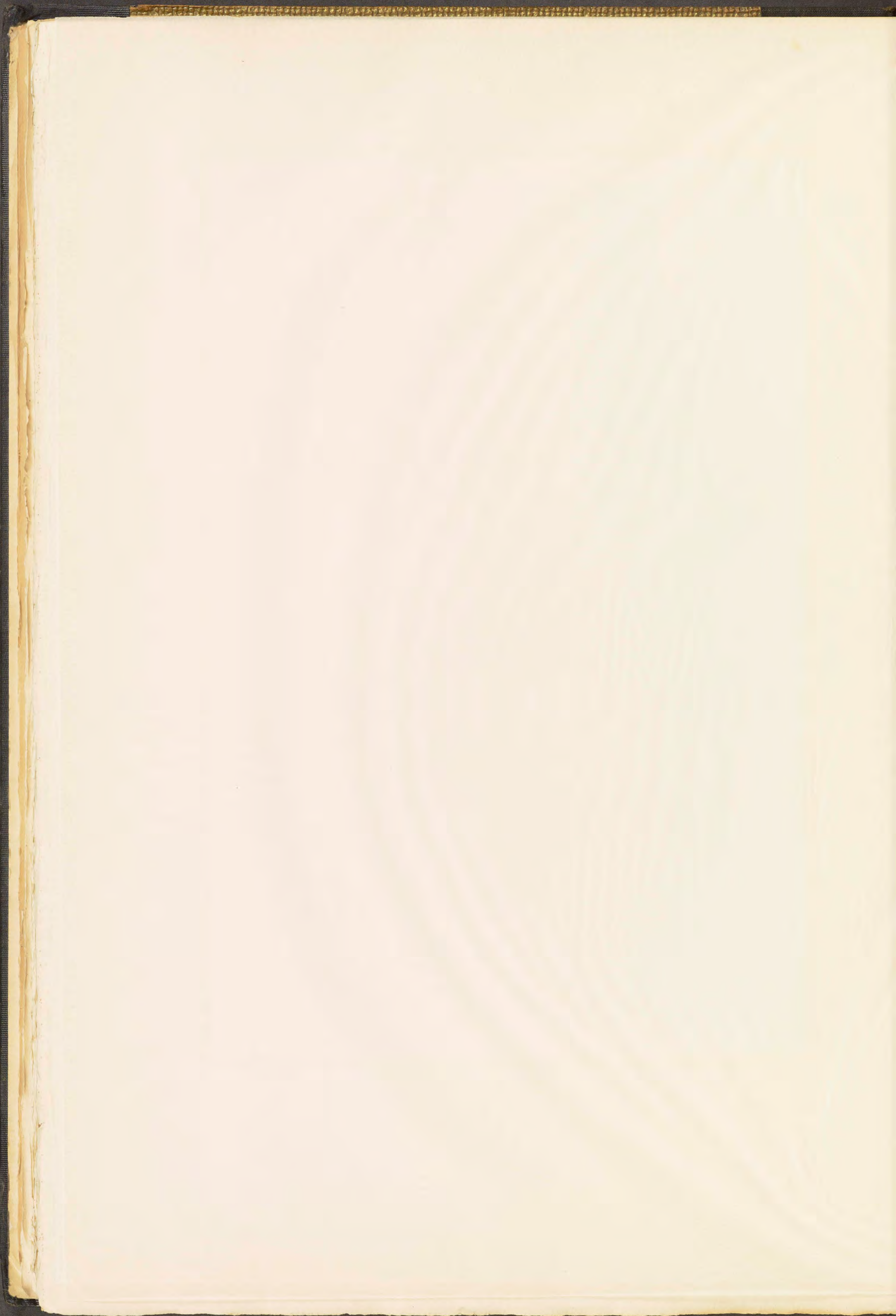


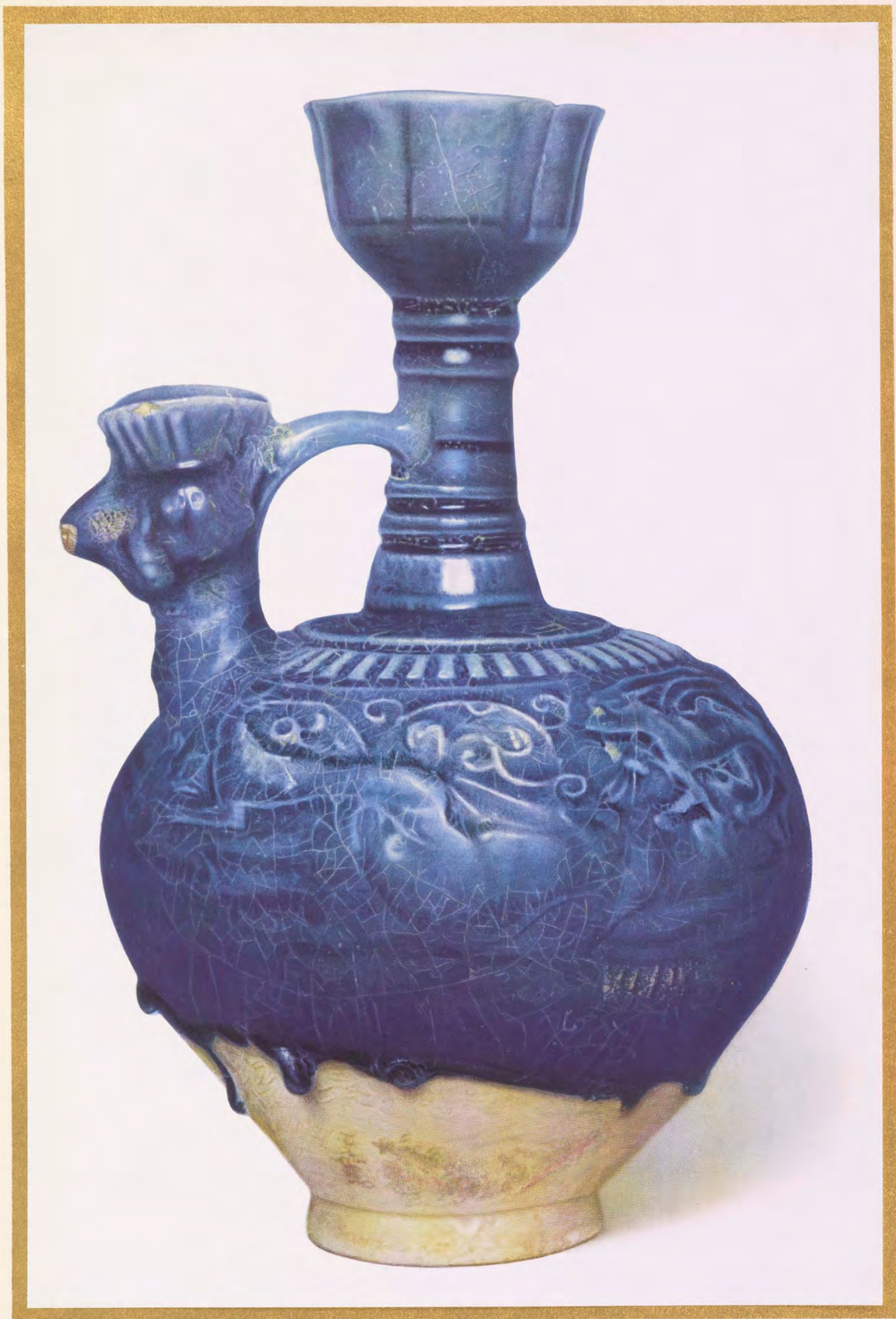


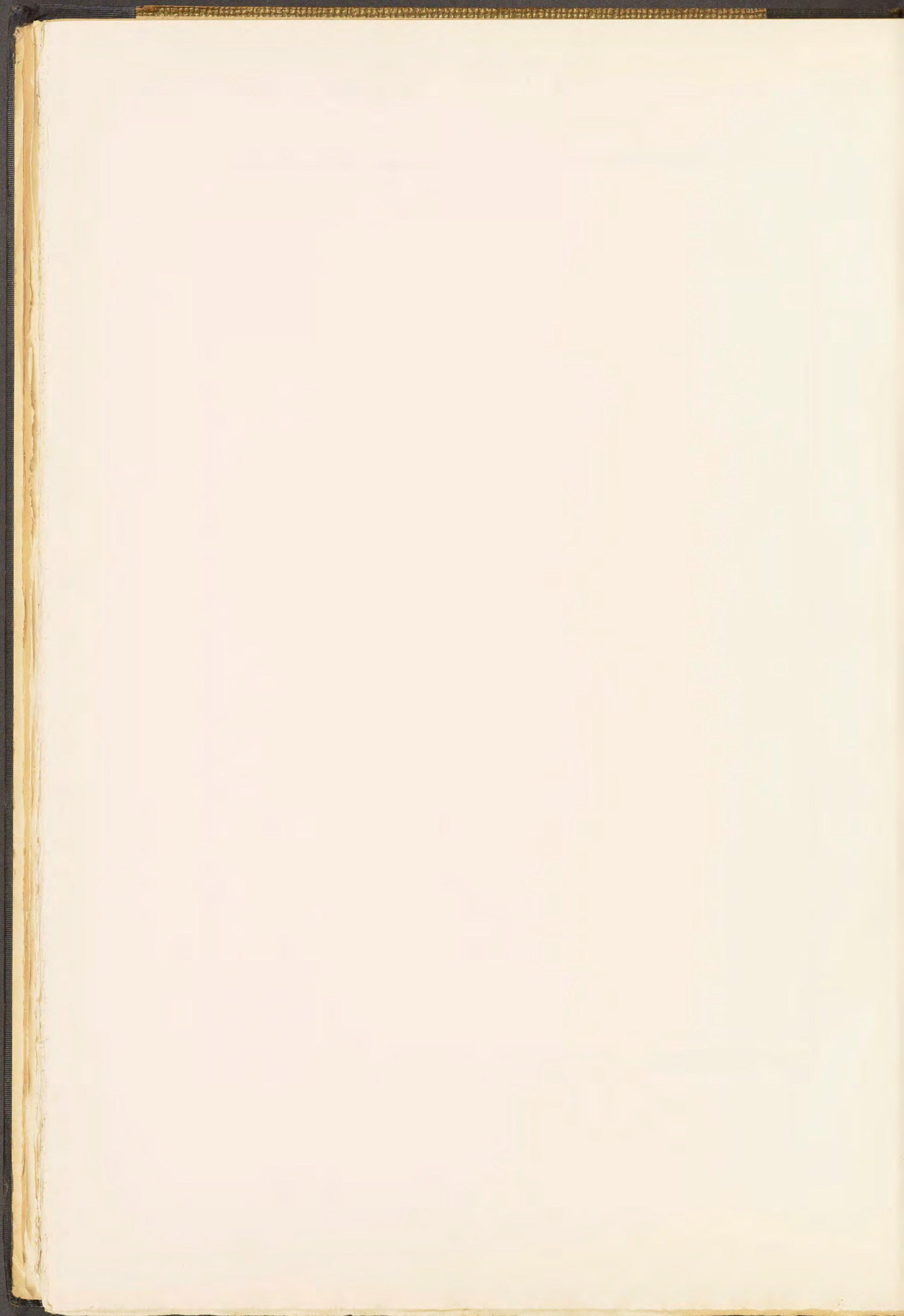
F 413













F 418



F 405



F 415



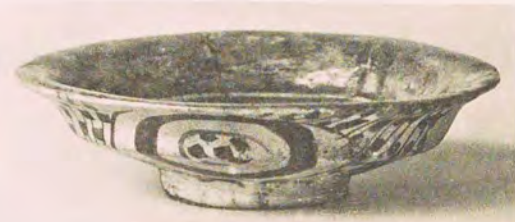
F 422



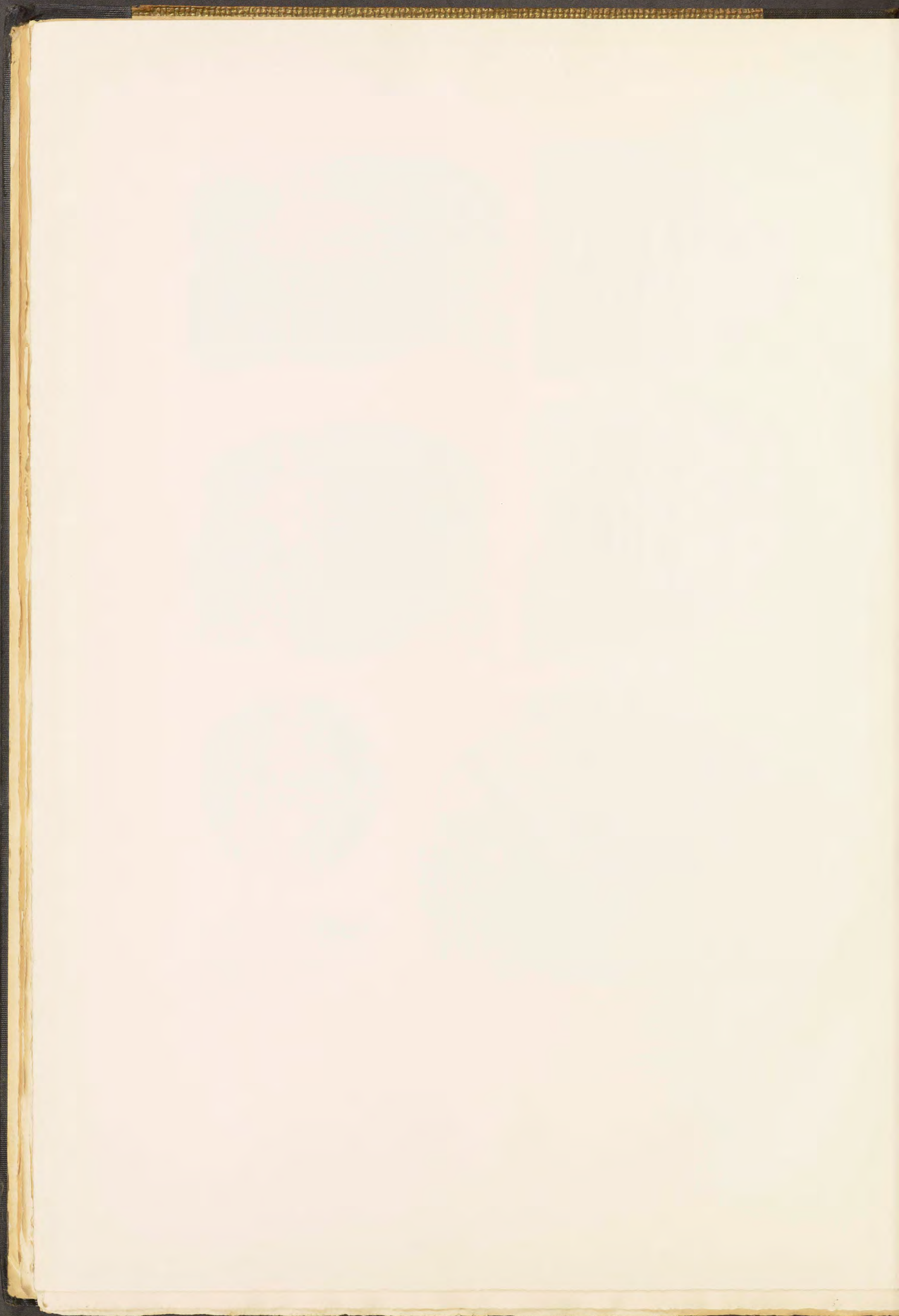
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F 372



F 372



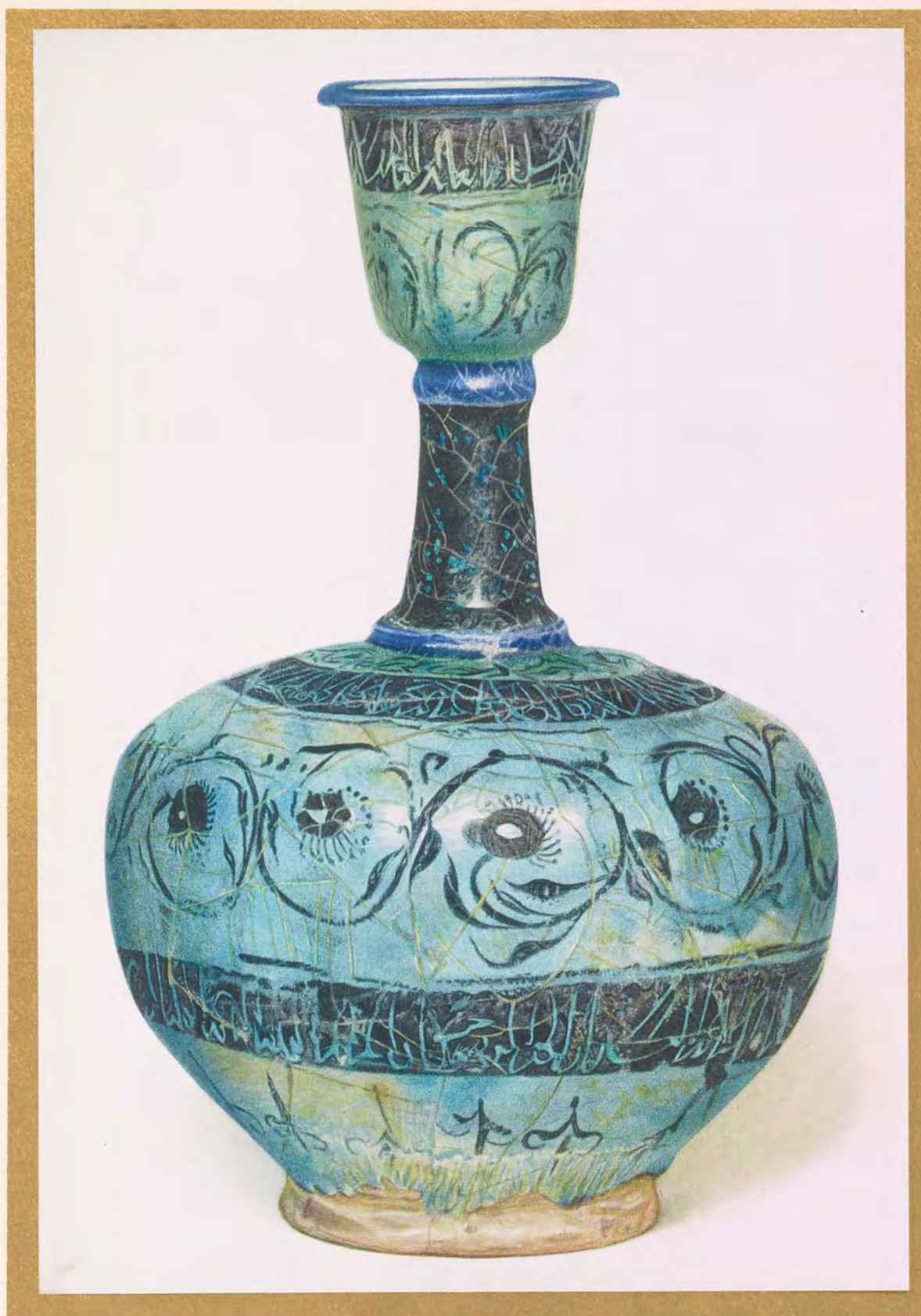


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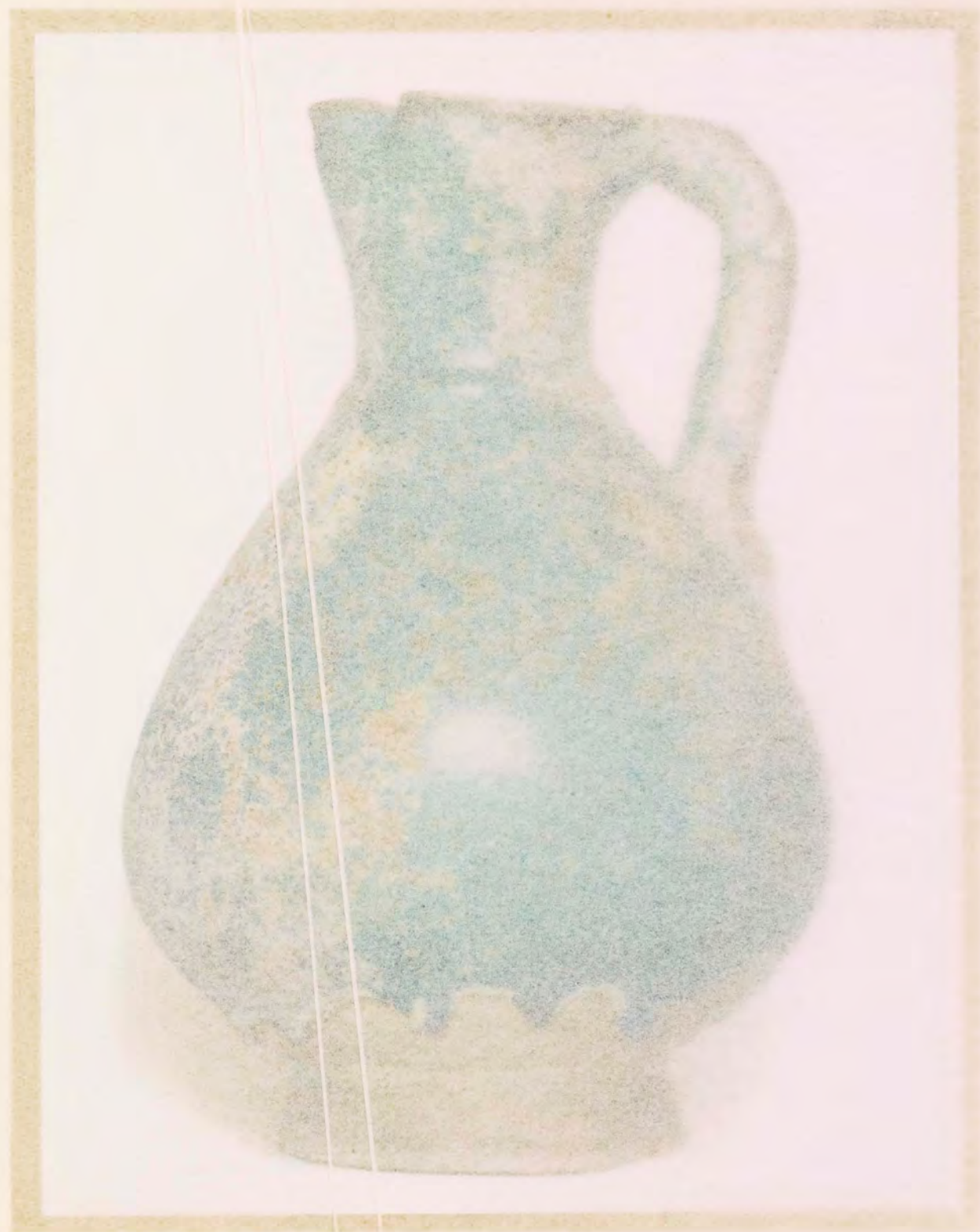


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F 424









F 427



F 426





F 399



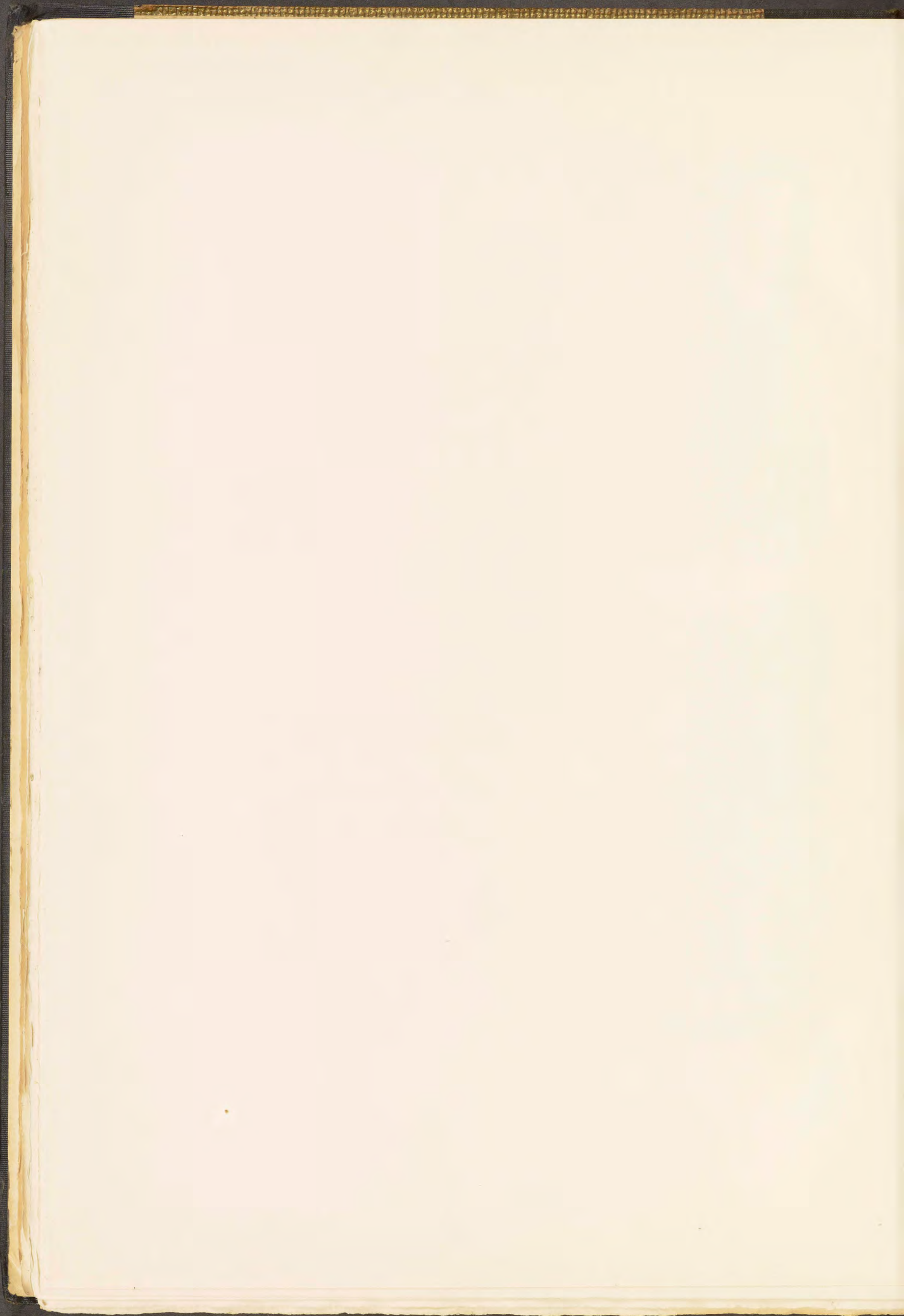
F 425



F 402



F 423





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